







Really  
volume 8

See after page 250  
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THE  
ECCLESIOLOGIST

(NEW SERIES VOLUME IV)

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*“ Surge igitur et fac et erit Dominus tecum ”*

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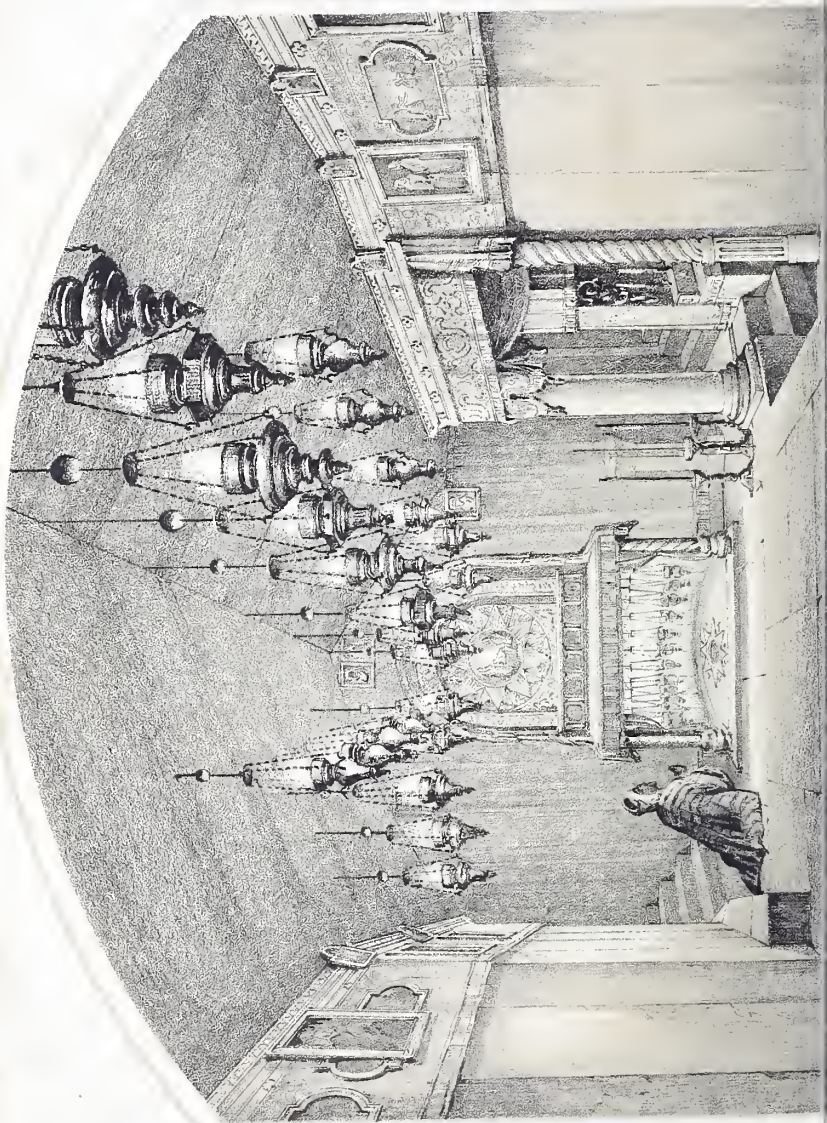
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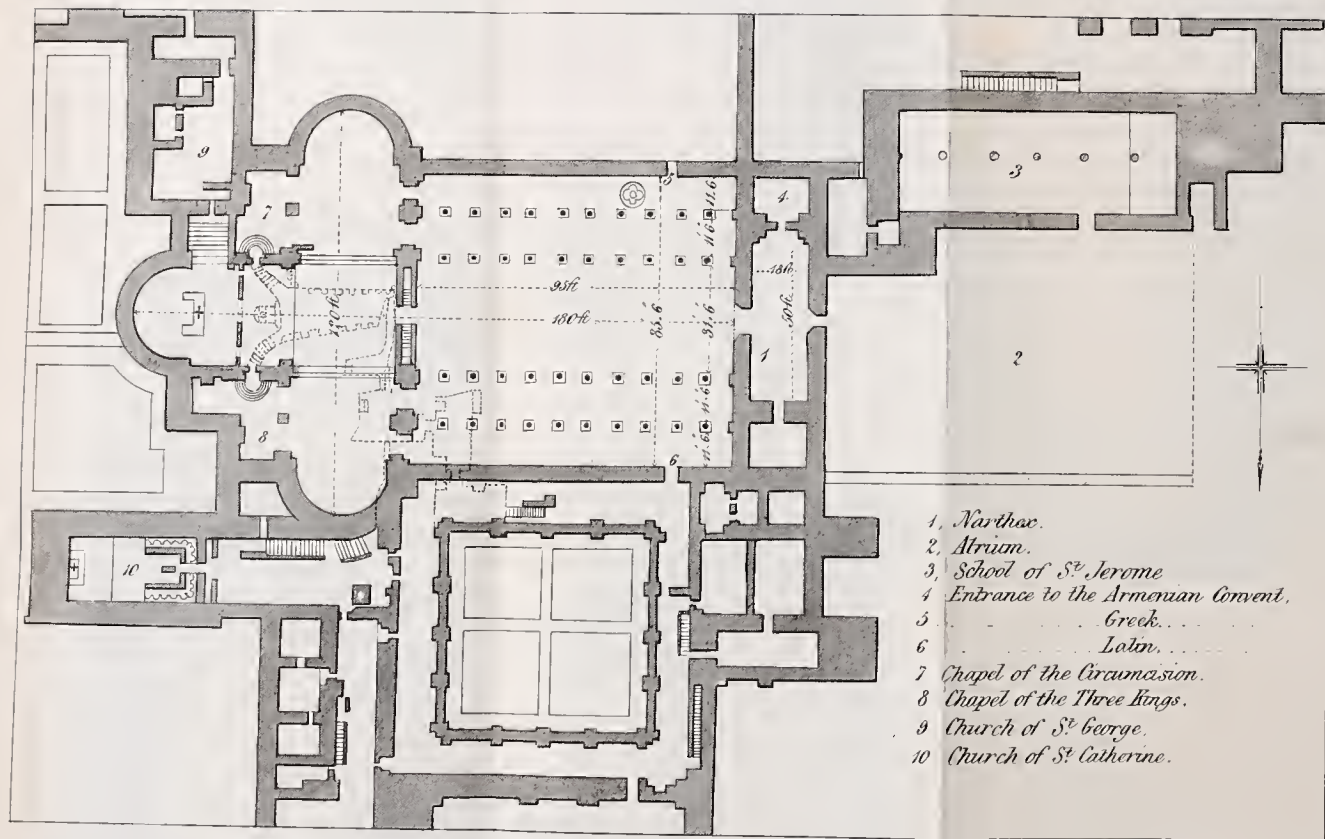


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# CHURCH OF ST MARY AT BETHLEHEM.



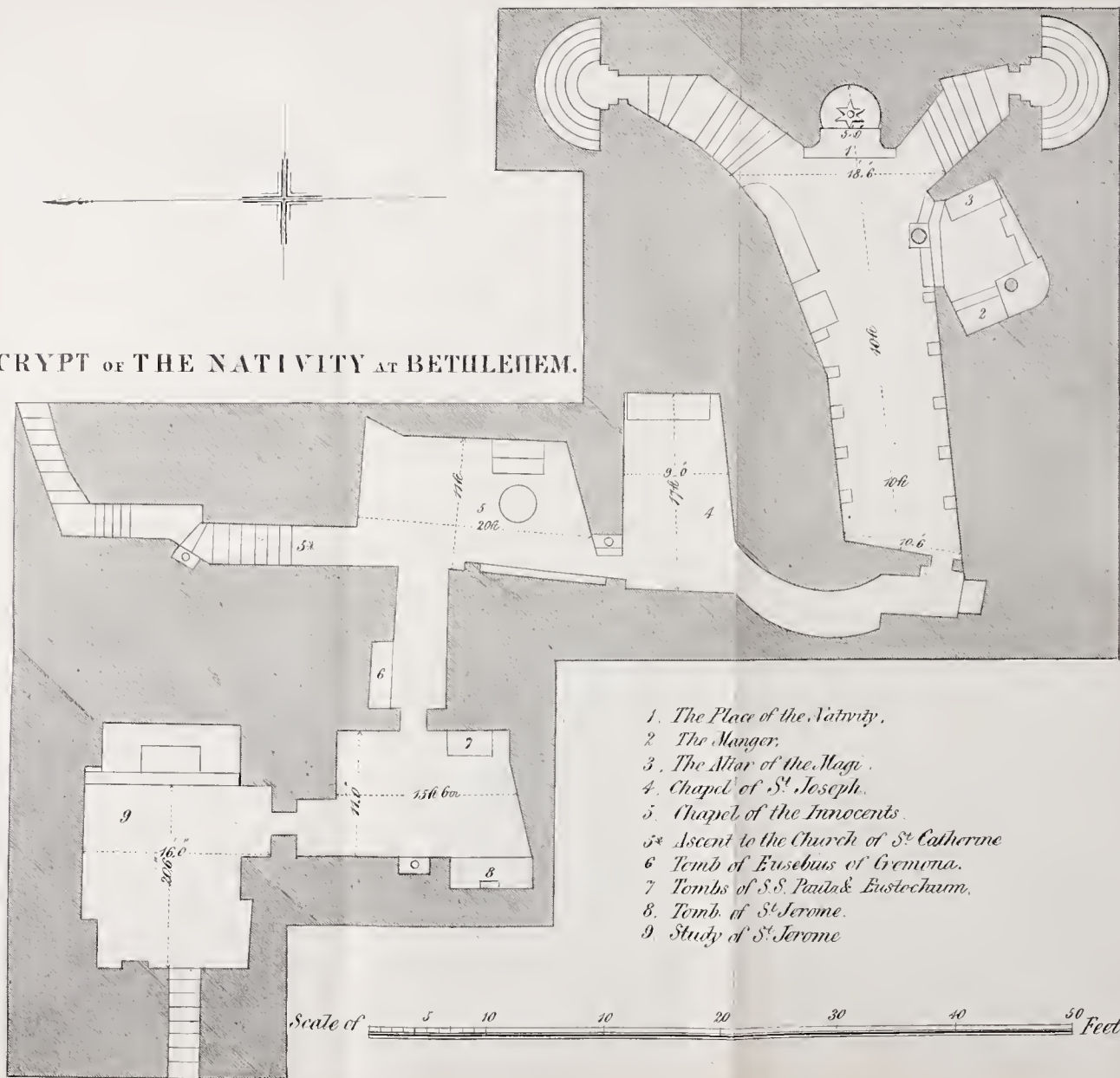
1. Narthae.
2. Atrium.
3. School of St Jerome
4. Entrance to the Armenian Convent.
5. Greek.
6. Latin.
7. Chapel of the Circumcision.
8. Chapel of the Three Kings.
9. Church of St George.
10. Church of St Catherine.

Scale of 100 50 100 Feet.





# CRYPT OF THE NATIVITY AT BETHELEHEM.



1. The Place of the Nativity.
2. The Manger.
3. The Altar of the Magi.
4. Chapel of St. Joseph.
5. Chapel of the Innocents.
- 5\*. Ascent to the Church of St. Catherine.
6. Tomb of Eusebius of Cremona.
7. Tombs of S.S. Paula & Eustachium.
8. Tomb of St. Jerome.
9. Study of St. Jerome.





# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. LX. — JUNE, 1847.

(NEW SERIES, NO. XXIV.)

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## THE ARCHITECTURAL ROOM OF THE ROYAL ACADEMY, 1847.

BEFORE proceeding to our immediate subject matter, the ecclesiastical part of the national architectural exhibition (as by courtesy we must call it) of the present year, we may be indulged, in that capacity which (however we hold it in abeyance before higher and sacred duties) we have never abdicated, of one of the journals of the Fine Arts, though dealing but with one aspect of them, in a few remarks upon the condition of the architectural department of the "Royal Academy of Arts." Popular opinion has gradually come to regard this corporation and its annual exhibition as being exclusively in the departments of painting and sculpture. Were it, indeed, the academy of painting and sculpture merely, it would have a large determinate and most useful cycle of duties to perform; but such is not its designation, nor are its appointed duties so confined, for there is, it never must be forgotten, a third master art, fully the equal of painting and of sculpture, if indeed it be not rather, as philosophical writers have held it, the one great master art; of which all others are but departments, that of architecture. The Royal Academy is one of architecture just as much as it is one of painting or of sculpture, and its annual exhibition includes this branch of the arts also. Let us see how it fulfils its duty in this respect. The present catalogue gives us the names of thirty-nine academicians; of these only five are architects; all the rest (with the exception of Mr. Wyon, the medallist, a most legitimate member) are either painters or sculptors. Our readers will agree with us that this is by no means a fair representation. But the worst remains behind. In addition to the academicians properly so called, there are eighteen associates. These of course feed the higher class. Of these eighteen associates not one is an architect, so that instead of their being a hope of the inequality being rectified, matters are clearly getting worse. Clearly, therefore,

to borrow the favourite expression of a late First Lord of the Treasury, there are three courses open, and only three. One is that the Academy, continuing still the Academy of Arts, should radically reform itself, admitting architecture to its due share in the representation; 2ndly, that not doing so, it should openly show itself to be a sham; and thirdly, that it should formally complete what has been the virtual course of its policy, and confine its objects to the two departments of painting and sculpture, leaving the architects to form or not to form an academy of their own. We do not now enter upon the expediency of the two last alternatives involved in the third course, or on the questions of academies in general.

But, as it is well known, the exhibition of the Royal Academy is not confined to its members. Let us see whether its practice at all atones for the apparent neglect to what we have been calling attention. Far from it. Out of the large suite of rooms which national liberality has put at the disposal of the Academy, one small one only (matching the miniature room) has been put at the disposal of architecture, "Portraits of ladies" and of "gentlemen," gratifying objects of possession no doubt, to those who ordered them, usurping far too much of the available space. But this is not all,—this room is only half filled with architectural drawings, the upper part being hung round with oil paintings. Nay, of what are called architectural drawings, many in reality are not so at all,—they are merely water-colour drawings of some picturesque buildings (Lichfield cathedral is a favourite subject), which might be very proper subjects for the water-colour exhibition, but can only be admitted into this class at the Academy by a very lax use of the term architectural drawing.\* We do not, of course, accuse the Academy because in 1847 they did not fill the room entirely with architectural subjects: we assume that they had not subjects to fill it with. But we do assert that this deficiency (which is not confined to the present year) must be the result of previous mismanagement on their part. It must be the result of mismanagement on their part that hardly any architect of eminence ever exhibits in this room, that more failures than successful competition (*valeant quantum!*) drawings are annually sent to Trafalgar-square; that, to conclude, the walls of the Royal Academy in 1847 do not exhibit one scrap from the pencil of any of its five architectural academicians—men of reputation in their day, two of them (Mr. Barry and Mr. Cockerell) men of European fame. Is it not significant that to an exhibition which thousands visit annually, neither Mr. Barry nor Mr. Cockerell, academicians though they be, think it worth while to send a single design? Is this the line of conduct pursued by the leading academicians in the two other departments? Let the catalogue answer the question.

But how can it be otherwise? How can so miserably-cramped a room as that devoted to architecture in the academy produce a different result? It never must be forgotten that while the exhibitions of painting and sculpture are the exhibitions of results, that of architecture is merely one of the types of results. Perhaps this may be an argument

\* By the way, in an academy of arts, water-colour painting ought to have a distinct class.

against any such exhibition. If so, then away with it altogether : but if not, give it room. Few first-rate architects, who have any regard for their reputation, will condescend to have their works tried by the *ad captandum* and fallacious test of perspective drawings only,—a test appealing especially to the unlearned: and yet the limits of the architectural room of the Royal Academy admit of hardly any but perspective drawings; or if geometrical ones are exhibited, there is no room for the perspectives. If we have an architectural exhibition, it ought to be a scientific one. The architects ought not merely to be permitted, but should be compelled to make their plans, elevations, and sections, (we are not quite sure if we should not add estimates) *publici juris*. Hang up your perspectives on the wall, if you like, to make an attractive exhibition—looking at them is a very innocent amusement; but let the same building contain, equally accessible to those who take the trouble to look at them, the more technical designs, in portfolios it may be, for we do not expect any but a small minority of the visitors of the academy to look at them; but this minority will form the real jury, whose verdict alone the architect should be anxious for. If this course be adopted your national architectural exhibition (whether at the Royal Academy's rooms or not) may rise to be an useful and a creditable thing. Otherwise it must always remain, as it is now, useless, absurd, and utterly fallacious.

It may be now asked, why do we, having this opinion of the value of the architectural department of the Royal Academy, take the trouble of reviewing any part of it. Our answer is very simple. Little to be depended upon as this room is as a test of the present state of general English architecture, it may yet be assumed (just as a popular newspaper may be) as a fair index of the bent of popular feeling. We cannot learn from it what the amount of high architectural science in England is, but we may learn what sort of buildings are likely to pass current with the mass of the people. And so to descend from generals to particulars, we may not unfairly infer from such drawings of churches as may be exhibited what the prevalent national feeling is on a topic interesting alike to learned and unlearned, the due honour of The Lord's house. This is our especial line, and to this (after, we trust, a not unprofitable digression) we turn ourselves.

We must begin with congratulating our readers on a very striking and manifest change for the better on a most important point in the exhibition of the present year. We mean the recognition of Middle-Pointed as the style to be studied and developed. It will be recollected that last year we pointed out with regret the predominance of the imperfect First-Pointed. This year we are happy to note a very general recognition of better views. We do not, of course, imply that our young architects are dealing skilfully with the newly-adopted style; this would have been far too much to expect; and we do not wish to pass a harsh judgment on well-intentioned failures. A second sign of improvement is the diminution of make-believe designs as compared with practical ones. This also makes us sincerely happy. Nothing is so easy as to make a very showy-looking imaginary cathedral in per-

spective, if only the draftsman is possessed of the commonest notions of drawing: given a box of water-colours, and a book of prints of foreign churches, and many a youth can dress up for the Royal Academy drawings of cathedrals at first-sight glorious as Cologne, who yet has hardly practical knowledge enough to design a weather-tight pigstye.

We shall take the designs pretty nearly as we find them in our note-book, that is, not commencing as the catalogue does from the left hand of the inner door (leading into the first room of paintings), but from the left hand of the outer door, the one opening into the vestibule.

1143. A sketch for a church without aisles, by Mr. A. Smith; affects Middle-Pointed, but this is all that can be said in its praise; the drawing shows two long arms, and we cannot tell whether the church is meant to be cruciform, or in the shape of T or of L.

1140, is a new church to be erected at Rossendale, Lancashire, by Mr. J. Clarke; Romanesque, cruciform, with central tower and apse. Mr. Clarke should really know better than to perpetuate Romanesque. We had a short time ago to notice a church which this gentleman is building in Third-Pointed. We fear, therefore, that he is far from stiff enough in the choice of styles.

1148, gives us a bird's-eye view of Birmingham Cemetery, by Messrs. J. R. Hamilton and J. Medland. This design includes a chapel with chancel, nave, and west tower, with spire, under which the carriages drive: the style adopted being Third-Pointed. We are sorry at the style employed, still it is gratifying to observe the growing use of Christian forms in our cemeteries.

1171. A new church now erecting at Salton Waldron, near Shaftesbury, by Mr. G. Alexander, is in flowing Middle-Pointed. The drawing shows us a well-developed chancel, a nave, with a tower and broach at the west end, and a south aisle under a separate gable. To the east of this aisle is a building with a flat parapeted-roof, intended, we presume, as a sacristy, which we do not think at all felicitous.

1168. "Perspective" view of a design for a church, by Mr. H. Bagster; is very bad; it is a specimen of a sort of "Gothic," which we trusted was passing away.

1187 and 8 are exterior and interior views of "Battersea New Church, now erecting from the designs of Lee and Bury." We shall not attempt to criticise this church from these designs when the original is so accessible, but simply remark that if they be followed out, it will certainly be at least a very well-intentioned structure. It is a large church, Middle-Pointed, with transepts (meant, we are sorry to say, to hold galleries), and has internally open seats, with a canopied font; the pillars are stilted, which is a great mistake. Polychrome effect in the way of legends is shown in the engraving, but will the church itself show it? The tower stands at the west end of the north aisle, and contains the organ.

1189, is a design for a baptistery for Nuton church, Norfolk, by Mr. R. Kitton. Why Nuton church should have a baptistery does not appear, but as the design shows a high tomb, we presume that it is, in point of fact, meant for a place of family sepulture. The same architect (1216) gives us the organ for this church, which is not at all successful.



1193. "Interior of Chancel of St. Martin's Church, Leicester, showing the restorations now being executed, from the designs and under the superintendence of R. and J. A. Brandon." The Messrs. Brandon have come forward rather prominently as the advocates, teachers, and practisers of Christian architecture. We looked therefore with interest at a specimen of chancel arrangement by them, but we are sorry to say were not a little disappointed. The chancel, as far as the sacarium, (which is quite unprotected by the least fence,) is filled like a nave with open benches. A real Christian architect might be *compelled*, or rather we should say, from one cause or other, might not like to decline a work where he was compelled so to misuse a chancel. We are not defending such an act, merely stating it. But he ought at least to hold his tongue, he ought at least to show sorrow for it, and not to display the picture of his work at the exhibition, as if he had done something very meritorious. But we may be asked, is he then to put up family stalls? We do not approve this either; but surely there is some tertium quid between the converting almost all a long chancel into nave, and the filling it with a mockery of stalls, even if it be not all restored to its ancient use. But we are trespassing on a subject which at some other time we may more fully enter.

1170. We should have previously mentioned this, which is the interior of the Church of the Holy Trinity, recently completed at Bembridge, Isle of Wight, by Mr. T. Hellyer. This Church we were pleased to observe has a screen surmounted by a cross. The style is First-Pointed.

We were very much pleased with 1186, the National School now building at Great Waltham, near Chelmsford, by Mr. C. Dyer. It is simple and characteristic, and does not look like a church.

1191, is an external design for rebuilding Holyrood Church, Southampton, by Mr. D. Carter. Middle-Pointed, with a tower and spire beppinnaced and becrocketed most fearfully. The hours are struck by a pointed adaptation of giants, similar to those who used to adorn S. Dunstan's in the West. We do not recollect whether they are already found at this church. Mr. O. B. Carter gives an *internal* design (1217) for rebuilding this church, "preserving the present nave arches, and restoring also the ancient ceiling and chancel stalls." Galleries are inserted, which might well have been spared. However, it seems intended to read the prayers from the stalls, and use is made of the eagle.

1201, is a Chapel being built in the *unconsecrated* portion of a cemetery in East London, by Messrs. Wyatt and Brandon. Why make it then Churchlike? We trust that is done prophetically, and may be hailed as a good sign. 1117, is another Chapel by the same architects for the same cemetery, of an octagonal form.

1212. "Interior of S. John's" [R] "Catholic Church, now erecting at Salford, near Manchester, by Mr. T. M. Baynes," (we cannot be sure whether this gentleman is the architect, or only the artist.) It appears to be a very large structure, in the Middle-Pointed style, with however, that anomalous, and in a new church, hardly defensible feature,



an internal clerestory. It is obvious that in the instances such as Overbury and Merstham Churches, where such is found, it must originally have been external.

1220. "Church of the Immaculate Conception, now being erected near Berkeley Square, London," by Mr. J. J. Scoles. This gives us, seen at an angle, the entrance front, now in the course of erection, of that church, which the Jesuits have raised with such wonderful quietness in a mews not many yards distant from some of the most fashionable squares of London. This portion, (of flowing Middle-Pointed, like the rest of the church,) is meant to be very rich, but will, we apprehend, turn out a failure; it has decidedly too foreign and Flamboyant a character. The door is canopied, and flanked with niches, above it is a very broad window, entirely filled with tracery, consisting chiefly of a large rose. The gable, which is traceried, contains another rose, the whole is flanked by turrets with pedimented buttresses, surmounted by pinnacles, much overdone. The whole plan of the church is curious, but not ill adapted to its wretched locality, and laudable in conception as an attempt at a town church, although the result has not proved very felicitous. It is very lofty, lit at the sides by a range of large clerestory windows, closely set together, only having aisles to the portion of the nave altarward, and to the right (the church stands north and south,) of the chancel, on the other side of which are domestic apartments. The chancel is short, and the altar window (of course not represented in this drawing,) is of nine lights, filled with elaborate tracery, but failing in effect, as partaking too much of Flamboyant forms, besides which there is on the gable a large spherical-triangled window, filled with tracery, altogether being more than the size of the building would warrant.

1230. The prize design for restoring S. Laurence, Reading, by Mr. W. F. Poulton. We cannot say much in favour of this. There are galleries and pue doors, and the roof is fearfully heavy and ugly, the old roof corbels by the way not being brought into use. The reredos is trumpery.

1231. "Design for a new Church, Battersea; the total amount to be expended was strictly limited to £5000;" by Mr. Ashpitel. An attempt at a cruciform Middle-Pointed church, (which of course should never have been thought of for that amount.) There is a door at the end of the south transept.

1234. "S. Kyran's Roman Catholic College, now erecting at Kilkenny, Ireland," by Mr. W. D. Butler. A huge pile, but so entirely faulty, and ante-dated in its blunders, that we should have thought no architect of the present day could have offered, nor learned body accepted it. Not to speak of its tasteless uniformity and want of proportion, it presents a strange, and one would think impossible jumble of all styles, from First-Pointed to Jacobean, not to mention some points, which seem copied from the modern work at Sidney Sussex College.

1244 and 1247 are external and internal views of the Nicolai Kirche, which Mr. Scott is building for the Lutherans at Hamburgh. We have already criticised the exterior of this structure, and made remarks upon

the propriety of Mr. Scott undertaking such a work. We shall not now repeat them, but merely quote a felicitous remark which we heard upon the matter, that Mr. Scott had made out a better case for them than for himself. We most sincerely trust that this building may in truth be a foreshadowing of better things for Hamburg. The exterior, set off with the attributes of good drawing looks very striking. We are disposed to cavil at the attempt at a Middle-Pointed adaptation of a First-Pointed five light window in the gable of the south transept. The interior shows a screen, but far too light, and the lower part of open work. This screen is surmounted with lights. The pulpit placed where we should expect to find it in a Catholic Church, is over canopied, and approached by a too prominent sweep of stairs. Polychrome appears in the apse. There is no proper triforium, but a gallery with parapet, and the space below the clerestory panelled. On the whole, the interior looks impressive. We repeat it, we trust this may be a good sign. Still we cannot but have fears, such as we did not feel in the case of the Independent Meeting House; when we remember that this building is for the use of an "establishment," and built by a great city.

1261. "Design for a cruciform Church," by Mr. C. Gray, is a frightful Third-Pointed production.

1275. The Church and Mausoleum of the Metropolitan and Suburban Cemetery Society—the "Woodford branch" by Mr. J. H. Stevens, is a huge foreign-looking Romanesque mass, with an octagonal central lantern, and a tower and spire at the end of the north aisle, besides a turret.

1274, a "Congregational Church," building at Kentish Town, by Mr. H. Hodge. Third-Pointed, bad, but illustrative.

1271. Mr. Barr gives here a laborious set of measured drawings of S. Andrew, Emesby, Lincolnshire, "with an attempt to restore the fittings and decorations of the interior." The scale adopted is painfully small.

1283, is entered "Design for Stained Glass Windows," without a name. However, the windows are the east window of S. James, Piccadilly, and the initials W. W. show that this is the design which Mr. Warrington thinks ought to have been adopted in lieu of that by Mr. Wailes which was chosen. We do not wish to renew our controversy with Mr. Warrington, and therefore pass on, observing that we think his drawing fully justifies the committee as far as he is concerned, in their selection.

1285. "Design for a Church, which is proposed to be groined over, and the roof formed of stone or cement, so as not to interfere with the uniformity of the design," by Mr. F. H. Groves. This uniformity consists, we apprehend, in the design being uniformly unlike any thing which ever has, or, we trust, will ever again, be seen.

1286. "Christ Church, Bermondsey, now erecting under the superintendence of G. Allen and W. B. Hays, from the designs of W. B. Hays," shown both internally and externally. An attempt at Romanesque, with stilted bases to the pillars, and the aisles choked with galleries. At least, most new churches now have real aisles.

1080. "Interior for a proposed new Church," by Mr. R. Ritchie. Nothing remarkable, but at least having aisles and open seats.

1088. "The Chancel of the new Church at Honiton, by Mr. C. Fowler," is so strange a mixture of incongruities, that we can imagine no motive for such a result, except a desire visibly to symbolize the various parties existing in our Communion. As such, it is ingenious. The style is Romanesque, and the form apsidal. This apse is fenced by a sacarium rail, straight before which rail stands a solid column, with a twisted moulding, massive, as if it had escaped from some Norman Abbey. Perched upon this pillar, and directly before the altar, rises the pulpit, which is approached from the sacarium, by straight stairs; galleries peep out at the side. No true Protestant could object to such an arrangement. But on the roof of the apse polychrome appears in the shape of the Evangelistic symbols. How truly Catholic! We trust that the ingenious architect of this church will favour us with a treatise on church arrangement.

1119. "Pennant Church, about to be erected at Pennant, Montgomeryshire," by Mr. E. B. Lambe, of the First-Pointed style, consists of a nave and chancel. There is a south porch, surmounted by a portentous bell gable. There is no west door, the composition of this end consisting of two lancets, divided by a buttress, over which a rose is placed. The sacristy, which is square, and with a flat roof, stands at the east end of the south side of the nave, and is not good. This church altogether shows the exaggeration into which those architects who try to imitate real First-Pointed in modern times are apt to fall.

1120. "Church of the Holy Trinity, lately erected at Ryde, Isle of Wight," by Mr. T. Hellyer. Middle-Pointed. A common-place design, with a gabled aisle reaching to the east end.

1305. "Model of the new chancel to Sculthorpe church, Norfolk," by the Messrs. Brandon. We do not see much good in the model of a chancel merely, as we cannot at all judge from that of its harmony with the rest of the church.

1308. "Model of the chapel in Balshal Temple, Warwickshire, showing the exterior restoration proposed by A. Jenoure." This is Middle-Pointed, but not satisfactory; the window tracery being meagre and stiff, though intended to be complex. The same gentleman exhibits a drawing of the interior of the chapel, and of the chancel of Pelton church, Northamptonshire, as proposed to be restored by him.

Two years ago it will be remembered that we noticed a design by a gentleman who we fondly fancied was the last of the Romans. This year, however, shows us, if we are not much mistaken, that that hardy race is not yet extinct.\* 1111, is an "Elevation of Dovescourt, New Town, near Harwich, by Mr. C. S. Duncan," where in the distance is seen an Italian tower, which must we think be that of the church.

\* Since we wrote this, we have seen a Pagan Church, now being built in London, by Mr. Cockerell, of which we will probably speak hereafter more at length. Is that gentleman aspiring to be the Belisarius of Church Architecture?

## THE CHURCHES OF PALESTINE.

## No. V.

THE eve of the great festival of the Nativity, old style, *i. e.* the eve of the Epiphany in the western Church, sets all the orthodox inhabitants of Jerusalem in commotion. According to immemorial custom, the sacred offices will be performed to-night with peculiar solemnity and magnificence in the basilica of S. Mary of the Manger. The Patriarch Cyril, with all the Bishops, Archimandrites and Hegumens from the great convent of S. Constantine, (for the Emperor has been canonised in the eastern Church,) and from the other monasteries in and about Jerusalem, will assist at the liturgy. Thus, probably, did his predecessor S. Cyril and his clergy, in the fourth century; thus did Sophronius and his flock, according to established usage, in the seventh century, until the invasion of the Saracens confined them to Jerusalem;\* and thus did the Franks, during the period of their domination in Palestine.† Then, as now, did the citizens of whatever degree, in holiday costume, wend their way through the valley of Hinnom, over the plain of Rephaim, by the convent of Elias on the left, and Rachel's tomb on the right, to the city of David; there to celebrate the birth of David's Son and Lord.

In 1843, (January 5th,) the Patriarch, since deceased, being then resident at Constantinople, his place was filled by the worthy metropolitan of Petra, Misael, the first Vicar of the Patriarchal throne, with whom was associated Cyril of Lydda, the present Patriarch. The midnight office, which commenced at 11 P.M., was much protracted by the introduction of the proper services, and, with the liturgy which succeeded, continued until 6 A.M. It commenced in gloom—for the darkness of the spacious quire was but dimly illuminated by the faint light of tapers, few and far between; but at midnight—the hour of the Nativity, according to tradition, when the true Light dawned upon the world—the frequent candles in the numerous chandeliers and candelabras of massive silver, shone forth with reflected light; and the worshippers lighted the tapers with which they were provided, until the church appeared one blaze; while the chanting became louder and more joyous in its tone, swelling to an air of triumph as it celebrated Him who was born in Bethlehem, and echoed again and again, with unwearying repetition, the angelic chorus first sung in the fields hard by—"Glory to God in the highest, and on earth peace, good-will towards men." Nothing can exceed in beauty the Christmas hymns of the Greek Church, collected from the writings of its most eminent divines, and strung together like a rosary of precious pearls for the adornment of this high festival. But it must be confessed that to an unpractised English ear, the nasal twang of a Greek quire

\* See the oration of the Patriarch Sophronius on the Nativity of our Lord, in Biblioth. Max. Vet. Pat. Lugd. mdcxvii. Tom. xii. p. 207.

† See Fulcherius Carnotensis in ann. 1099 (the year of the capture of Jerusalem) cap xx. Apud Gesta Dei. p. 401-402. The year following Baldwin was crowned at Bethlehem, on occasion of this festival. Id. cap. xxiv. Ibid. p. 406.



detracts considerably from the pleasure which might otherwise be derived from the really beautiful melodies to which these glorious hymns are set.

And now, the Bishops and Clergy are gone "to see the place where the young Child lay," in response, as it were, to the invitation of the anthem *Δεῦτε ἴδωμεν πιστοὶ, ποῦ ἐγεννήθη ὁ Χριστός*. "Come, ye faithful, see the place where CHRIST was born. Let us follow where the star leads; with the Magi, the kings of the east. There the angels hymn without ceasing; the shepherds sing by night a worthy strain; saying Glory in the highest to Him who was born this day of the Virgin Mother of God, in the cave at Bethlehem of Judea." Thrice the long procession encircles the whole church with banners, and crosses, and torches, and the holy gospel, and the triple and double tapers, (symbolical of the mystery of the Holy Trinity, and of the two natures in the one Person of CHRIST,) which are ever seen in their services in constant witness against Arian and Monophysite heresy. Thrice down the north aisle of the nave, up the south, across the transept to the chapel of the Circumcision, down to the holy cave, by the manger on the left, and the place of the Nativity on the right, up the steps to the chapel of the Magi, through thronging crowds of worshippers, the extended line moves slowly along, chanting solemn anthems, until it stands again before the iconostasis, and the dignitaries are ranged again in the stalls on either side the quire.

Then comes the breaking of bread, or benediction of the loaves,—a significant ceremony, commemorative of the miracle of feeding the five thousand with five loaves, and symbolical of the mystical Bread of Life, which was also figured in that miracle. Five loaves are placed on a table in the midst of the quire, with wheat, and wine, and oil, which, after having been censed by the deacon, are blessed by the Bishop, and supplications are poured forth with benedictions for the increase of the fruits of the earth in all the world. This bread is distributed, at the conclusion of the service, indifferently to all.

Then follows the ante-communion office: a chair being placed in the midst of the quire, the officiating bishop is enthroned, and invested according to the prescribed form by two priests; while the assisting deacon stands by, and addresses to him appropriate words, as each article of dress is put on. And now, there stands that majestic old man, with the flowing hair of his head and beard, silvery white, clothed in his stoicharion, with the gorgeous sakkos above, yoked with the epitachelion, girded with the zone, with the epimanikia on his wrists, the hypogonaton at his side, and a jewelled mitre on his head—"as comely a father as one might lightly behold:" surrounded by Bishops, Priests, and Deacons, arrayed in vestments scarcely inferior in magnificence to his own. So the liturgy begins; and a solemn service it is. But we shall follow it no further, for we have still the holy cave and its adjacent crypts to describe.

But it may be worth while, in connection with what has been said of the Greek offices, to remark on the temper with which they are too often regarded by those who cannot appreciate them, and to expose the ignorance which too commonly prevails as to their real meaning.



To one who merely looks on as a curious, or perhaps prejudiced, spectator, the ceremonies just noticed may appear vain and unmeaning, tending nothing to edification: whereas, if he would but inform himself of their original intention,—if he would only take the trouble to understand the words with which the various acts and gestures are accompanied, he might discover truths veiled beneath these forms, which would commend them even to him. At any rate he is bound to withhold his censures until he is quite sure that he comprehends what he sees. One example will suffice. There comes a gentleman from beyond the Atlantic: a Wesleyan professor he is, of considerable attainments, and a D.D. Being naturally of an amiable disposition, and now softened by domestic affliction, he wishes to form the most charitable judgment he can of his brethren of the Oriental churches. He does not set them all down as impostors or dupes; as bigoted fanatics, or besotted idolaters. He has worked himself free from his sectarian prejudices to such an astonishing degree, that he really wishes to prove—and does prove—that the laboured arguments of his not less learned countryman against the received traditions are utterly vain: he comes with faith to Bethlehem, where he forms a charitable opinion of the Latin Monks, as respectable, intelligent, and gentlemanly men; he worships at the manger; respects the devotions of the prostrate pilgrims around him; but, on emerging from the grotto, his feelings of reverence are shocked by the irreverence of a Greek Priest! “As the pilgrims ascended the stairs to finish their devotions in the church, *they received the sacrament from a priest who was seated at the top with a basket of bread.* This ceremony was performed with an air of carelessness and irreverence quite shocking to pious feeling. The priest, *while in the act of giving the sacred symbol,* conversed with the communicants in a jovial style, laughing immoderately, and occasionally slapping them upon the back. These people would think it an unpardonable offence to wear their shoes in the grotto where they had just now so devoutly kissed the traditionary and doubtful relics of the nativity, but *they partook of the unquestionable memorials of the death of the Redeemer* with an air of profane indifference.”\*

Now, the least instructed reader will know that they did no such thing: and Dr. Olin ought to have known that, whatever may be the practice in Wesleyan and Independent congregations, no Catholics either administer or receive the Holy Sacrament in a sitting posture (with the single exception of the Pope of Rome); that the consecrated elements are not dispensed in the church except at the Holy Table, nor then *from a basket!* and never without the deepest reverence, as becomes that great mystery; and that it is not the usage of the Greeks to administer only in one kind. But he chose to mistake a deacon, or some inferior servant of the church, for a priest; and common bread, or, at the most, bread of benediction, for the consecrated element of the Holy Eucharist; and then brings false accusations against others, when his own ignorance only is at fault.

To proceed now to the examination of the cave.

\* Dr. Olin's Travels in . . . the Holy Land, vol. ii. p. 97.

It has been said that, behind the stalls of the quire, two flights of steps lead down to the crypt, from the chapel of the Circumcision on the south, and from that of the Magi on the north.\* The grotto is of an oblong form, extending from east to west, nearly 42 feet long (including the niche), and varying in width from  $10\frac{1}{4}$  to 19 feet. The place of the Nativity is a kind of apsidal recess, of a semi-circular form, in the eastern wall of the cave: here the rocky pavement is overlaid with a slab of white brescia, in the centre of which is carved a large star, hollowed in the middle for the reception of a porphyry-coloured stone, set in a silver frame, and engraven with the words, *HIC DE VIRGINE MARIA JESUS CHRISTUS NATUS EST.*

The marble slab has been purposely broken by the Christians to save it from the rapacity of the Turks,† as was also done with the cover of the sarcophagus in the Holy Sepulchre at Jerusalem. Round the recess are suspended nine lamps of massive silver, kept constantly burning: the care of which, as of the six that light the Holy Manger, and of those which hang from the roof of the cave, engage the constant attention of the monks of the various convents among which the proprietorship is divided. An altar of white marble is fixed over the place of the Nativity, with a well-executed altar-piece representing that event. The rock of the niche is concealed by silk hangings, as is that of the side walls of the oblong chapel by slabs of white marble. It is only apparent in the roof, and about the Manger, which next demands our attention.

It is situated only a few paces to the south-west of the place of the Nativity, three steps below the general level of the crypt. The manger itself was cut in the rock, and has throughout retained its original form. It is now covered with white marble; the rest of this recess, which is much lower than the other, being of the native rock, bare and unpolished. The dimensions of the manger are  $3\frac{1}{2}$  feet long by  $2\frac{1}{4}$  feet wide. Over against it, to the east, is the altar of the Magi, at the spot where they are said to have presented their gifts; for here, as at Jerusalem, false or suspicious traditions have clustered round the true in almost endless profusion; which is the more to be regretted because the former furnish to a sceptical mind an unreasonable excuse for calling the latter into question, and it were vain to contend, as is sometimes done on both sides, that all are of equal authority, unless we are prepared to abjure all sound principles of historical inquiry. We are furnished on the spot with an example of the manner in which these various places were first brought into veneration, and afterwards connected with some event in the history of the saints to whom they are respectively dedicated. To this we will proceed.

Leaving the chapel of the Nativity by a door in its south-west angle, we enter a low winding passage through the rock, which presently brings us to the chapel of S. Joseph. Quaresmius gives the following ingenuous account of this oratory.‡ “It must not be thought that this was constructed, or is now honoured, on account of any connection with that holy man, . . . since it was only dedicated to this saint a few

\* No. 4, Sup. p. 132.

† Quaresmius, *Elucid. T. S.* tom. ii. p. 630.

‡ *Ibid.* p. 673.

years ago: for Father F. Thomas, of Navarre, when guardian of the holy places, having found a fitting site for a small sanctuary, erected an altar in A.D. 1621, and dedicated it to the holy husband of the Virgin Mary." Now this was written about A.D. 1628, only seven years after the dedication, when it was still fresh in the memory of the Latin community; but how easy it is to imagine that if there had been no written record of this event, the curiosity of pilgrims might have first demanded, and then invented, some specific reason for this designation, which would soon have passed current among the simple worshippers. Indeed, it is far from improbable that some story may now be connected with this chapel, which may invest it with additional interest in the eyes of a religious visitor. The pilgrims of the seventh and eighth centuries were shown the tomb of David near Bethlehem!\*

These remarks will in some measure apply to the next place of pilgrimage, a chamber separated only by a wall from the chapel of S. Joseph. It is called the Sepulchre of the Holy Innocents, and at the right side of the altar is a small cavern, closed by an iron grating, in which these unconscious martyrs are said to have been buried in one common grave. Now it so happens that the earlier writers† have assigned the place of their burial to a locality at some distance from this church, to the east, near the sepulchre of S. Jerome, which was also afterwards transferred to these vaults. As this later tradition gradually prevailed,‡ it was represented that part were buried in one place, part in the other;§ but in process of time the earlier tradition passed into complete oblivion, while the later has acquired the authority of an established fact.

There is no occasion to dissemble this; no fair consequence can be drawn from the concession against those more important localities to which early tradition has consistently testified.—We have one more such locality yet to notice.

In the north wall of the chapel of the Innocents, a flight of steps leads up to the church of S. Catharine, in the Latin convent. By a passage in the west wall, passing by the tomb of S. Eusebius of Cremona, we reach another chamber, on the east of which is shown the sepulchre of SS. Paula and Eustochium, and on the west, that of S. Jerome. On the north it communicates with a chamber of somewhat larger dimensions, which is the extreme limit of our pilgrimage. And what Christian scholar will regard with indifference the study of that worthy confessor and champion of orthodoxy, that pattern of diligence and perseverance—the great S. Jerome, who here elaborated that

\* So Antoninus Placentinus, vel Martyr (cir. A.N. 600), *Itinerarium*, § xxix. ap. Præfati. in Bollandi Acta Sanctorum. Tom. I. p. 357. And Adamnanus, after Arculfus (cir. A.N. 705) *de Locis Sanctis* Lib. II. cap. IV. (Ven. Beda, cap. viii.) on which see Gretser's Note, Op. Tom. IV. : pt. II. p. 265.

† Antoninus Placent. ut sup. seems to intimate that they were buried at the place of their martyrdom; which S. Willibald (A.D. 765) tells us was Thequa, i. e. Tekoa. *Hodeporicon* ap. Canisii Thes. Tom. II. p. 112. Bernardus Monachus (cir. A.N. 870) notices a church of the Holy Innocents, near the church of Bethlehem, to the south. *De Locis Sanctis*, p. 791, in *Recueil de Voyages*.

‡ The Crusaders first found or placed the relics of the Innocents under an altar in the south part of the church of Bethlehem. Sæwulf. (A.D. 1102) p. 848, in *Recueil*.

§ Marinus Sanutus says that some of them were buried on the south of the quire, but the greater part three miles distant to the south. *Secreta Fideb. Cruc. lib. III. p. xiv. cap. II. ap. Gesta Dei*, Tom. II. p. 258.

wonderful translation of the Holy Scriptures which will live through all time—who here meditated and composed those expositions which can never be consulted without profit; and who here indited those treatises and letters which reflect so much light on the history of that period? The feeling of reverence which this name must ever command, approves the conversion of his rocky cell into a chapel, and the dedication of an altar to his memory.

There can be no question that the present arrangement of these chambers is widely different from what once it was; doors and passages have been enlarged, or formed where none before existed, while others may have been blocked up; and natural cavities have been shaped into chambers; which operations would be much facilitated by the nature of the rock, which is of soft lime-stone.

It were a vain attempt to trace the progress of these changes by the aid of such scanty details as time has spared us: one or two only can be noticed. So late as the beginning of the seventh century, there was but one narrow entrance to the eave of the Nativity near the cell of S. Jerome.\* In the ninth century we read of an entrance to the south, and an exit to the east,† which may be received as evidence of a second entrance, though the writer must have mistaken the bearings if he spoke of those which now exist, as is, however, far from certain. It is probable that the northern and southern descents, which are now in use, were formed for the convenience of processions through the eave, and were perhaps first pierced by the Latins. But all this is mere conjecture.

And now it is time to bring these papers to a close.‡ The reader has been left to imagine, for it is impossible to describe, the feelings with which a Christian must approach these venerable monuments of the deepest mysteries of the Christian faith, and kneel where the Magi and shepherds knelt before, in devout contemplation of that wonderful Infant, cradled in the arms of His Blessed Virgin Mother.

But what rude sounds are these which interrupt our meditations, and break in upon the stillness of this hallowed spot? Who is this that comes with insulting words and menacing gestures, regardless of the sanctity of the place, unmindful of its sacred associations? It is a servant of the Franciscan convent come to drive away the Greek and Armenian worshippers, as the time approaches for the Latin service. He has but learned his lesson from his superiors: he is but aping their manners. And is it by such reproof of error, and by such remonstrance of that which is more perfect, that you seek to improve those whom you contemptuously designate “schismatics?” Is it thus that you commend to them the principles which you profess? Is this indeed “a more excellent way,” and are these the lessons that you have learned at the birth-place of Incarnate Deity? Not that the Latins are much worse than others in this respect: the animosity is mutual, the abuse and insults reciprocal. And a grievous shame it is upon their Christian profession—a grievous scandal in the way of the infidels,

\* See above, p. 94.

† Above, p. 95.

‡ It may be gratifying to those interested in the Basilica of Bethlehem, to know, that a beautiful and most correct model of this Church, with the crypts, (as also of the Church of the Holy Sepulchre, at Jerusalem,) may be seen at the British Museum. They were executed at Bethlehem, by native Christians, and are wonderfully accurate.



and a grievous hindrance to the progress of the Gospel among them : for if unity and concord and mutual love of Christian brethren be one chief means of advancing the Faith, is it strange that the conversion of a Mohammedan is unheard of among the ungodly contentions and dissensions of the Christians of the East? It is impossible to visit this church or cave, or any other of the sacred localities of Palestine, in company with an ecclesiastic of whatever name, and of whatever grade, without being perpetually reminded of these unhappy divisions, "That is *our* lamp;"—"this is *our* altar:"—"here is *our* church." The Armenians will glory in the fact of their having marred what the Greeks had restored, and the Latins will exult at hindering necessary repairs which the Greeks were anxious to undertake; and the Greeks will conduct you to that venerable font in the nave, and tell you how they re-baptized the children of a faithless village who had been received into the church by the Latins, to whom their parents had fallen off for a season.

This is a humiliating picture to draw of the present state of Christianity in its original seat, and around its most venerable monuments : but it may serve to reconcile us to our home divisions, or at least make us less fretful at the sense of them : and it will answer a good end, if it serve to strengthen our longings and quicken our endeavours after that unity which has been so long lost to the Church, the restoration of which appears so desperate to Reason, but is so fondly anticipated by Faith, and will, in God's good time, be accomplished by Love.

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#### CHURCH BUILDING IN LIVERPOOL AND BIRKENHEAD.

[We have received the following very interesting communication from an earnest ecclesiologist at Liverpool, to whom we were in great part indebted for the information contained in our paper on that town in our number for last December. Our correspondent is, of course, responsible for the criticisms which he passes on the respective churches; his paper, however, is so pleasing a tribute of spontaneous zeal for our good cause, that we have thought it due to him rather to print it as it stands than to work it up into our own language.]

*To the Editor of the Ecclesiologist.*

Liverpool, 17th April, 1847

SIR,—Knowing that all information respecting the progress of ecclesiology must be interesting to you, I have taken the liberty of sending the outline of a report of the various churches recently built, and now in progress on this and the other side of the Mersey, by which you will perceive, that although none are entirely free from faults, yet still there is much worthy of commendation, and, on the whole, it may be said that the science has taken root in this hitherto barren soil, and I trust in future years we shall see abundance of its fruit.

There being at the present time so many churches building both here and in Manchester, would it not be worth your while to send an experienced artist or two to these districts to examine the various religious edifices, in order to their being critically noticed in the *Eccle-*



*siologist* ?\* Such a step would, I think, materially assist the cause you have so much at heart, and be the means of calling more attention to your publications in this quarter.

Prints from the architect's drawings are very rarely published here, and if so, at an extravagant price, and scarcely ever with a view of the interiors. I do not feel myself competent to describe a church correctly, but have had considerable practice in sketching from nature, so that when I have a little leisure during the summer, and as the buildings advance nearer to completion, I may perhaps send you a sketch or two should you not find it convenient to send any one down here (but which I hope and trust it may be), as I think much valuable information would otherwise be lost to those interested in such matters.

Of the new churches it is gratifying to remark, that all the roofs are of good pitch and of open timber work (they are all of deal stained and varnished); the pulpits and fonts so far have been properly placed; the prayer-desks, though satisfactory in other respects, all face westward. Stained glass is becoming general. All the gables of nearly all the churches are surmounted with appropriate crosses. Tiles are getting more and more into use. The high square and unsightly piers have given place to low benches, with ends terminating in a finial or fleur-de-lys: but still the doors are not likely very soon to be got rid of—all excepting the free seats have small low doors. With the exception of Holy Trinity, Walton Breck, where the seats are of baywood, all are of stained deal varnished. Much cannot be said in favour of the chancels already finished, and as yet there are no screens.† All the towers will be terminated with spires. No polychrome has yet been used. All the new churches, with one exception, are without side galleries in the nave or aisle; those with transepts have small galleries, which are however not seen from the west end.

It may not be amiss to observe, that there is a church now erecting here of very singular appearance (S. Simon's); and whether the architect in pursuing the course he has done is worthy of praise or censure I am quite unable to say. The roof of the nave, which is lofty, is supported on long square spars, chamfered, on which the galleries are stilted; the arches above are likewise of timber, and the clerestory is boarded, having apertures left for windows, as yet square, but not yet finished. I have a strong suspicion that some of the new free parish churches (soon about to be erected), which have been put into the hands of the same architect, are to be after this model, on the score of cheapness; and I think it right that your society should be aware of the fact, in order that such a proceeding (if it be an innovation on strict ecclesiological precedent), may be nipped in the bud.

Under all these circumstances, I think a visit from some of your body would be a very desirable thing at the present time.

I remain, Sir,

Your most obedient servant,

RIESENDEK.

\* Those who have had a share in the management of our society will be aware that this suggestion of our correspondent is not practicable.—ED.

† I speak exclusively of the churches of our communion.

*Churches recently built and those in course of erection in Liverpool and the neighbourhood.*—April 16, 1847.

*S. Simon's, Gloucester-street.*—Architect, Mr. Hay, Liverpool; nearly roofed; style, Middle-Pointed; clerestory of wood aisles, with separate gables. This church is remarkable for the singularity of its internal appearance, owing to the clerestory, arches, and pillars, being of wood—these latter support galleries; chancel shallow; roofs of good pitch, and open with pendants; nearly covered in.

*S. Paul's, Princes' Park.*—Architect, Mr. Arthur Holmes, Liverpool; style, Third-Pointed; walls about thirteen feet high; plan, cruciform without aisles; tower at west end; will not be a very satisfactory church; the floor an inclined plane, like the pit of a theatre; mouldings, poor and meagre.

*S. Ann's, Duke-street, Edge Hill (Roman Catholic).*—Architect, Mr. Hanson; Middle-Pointed style; church finished, except spire and exterior sculpture; is open for worship. A truly beautiful and appropriate church; much superior to anything hitherto erected here.

*S. Francis Xavier, Salisbury-street (Roman Catholic).*—Architect, Mr. Scoles; walls up to near the height of aisles; style, late First or early Middle-Pointed; windows all of two lights, with a quatrefoil in the head. An exceedingly satisfactory church in many respects: interior walls lined with ashler; will have four porches including tower, and cloister.

*S. ———, Boundary Road, Everton.*—Obituary church building by Messrs. Horsfall. Architect, Mr. Shellard, Manchester; walls only just above the ground.

*S. James', West Derby.*—Architect, Mr. Welsh, Liverpool; style, First-Pointed; open to much criticism from the great quantity of sham work in the interior, such as stucco mouldings, finials, quatrefoils, &c., of east-iron painted and grained; bad stained glass; iron window frames, &c., &c.; church is finished, and open for worship; plan, cruciform without aisles.

*Holy Trinity, Walton Breck, West Derby.*—Architect, Mr. Hay, Liverpool; style, Middle-Pointed; very much superior to the preceding in many respects, though open to some criticism; finished, and open for Divine service; plan, cruciform without aisles.

Four free parish churches—not yet begun.

#### BIRKENHEAD, &c.

*S. John's, Grange Lane, Birkenhead.*—Architect, Mr. Reed, Birkenhead; style, First-Pointed, of an enriched kind; plan, cruciform; chancel too shallow; outside nearly finished, and interior fittings up; is on the whole a satisfactory church.

*S. Ann's, Beckwith-street, Birkenhead.*—Architect, Mr. Cole, Birkenhead; style seems a mixture of Middle and Third-Pointed; plan cruciform, but too square; too great attempt at a showy exterior; on the whole not very satisfactory; roof now putting on.

*S. ———, Oxtou.*—Architect, Mr. Cole, Birkenhead; style a severe First-Pointed; cruciform plan, without aisles; a very large church;

am afraid much cannot be said in favour of the architecture; the worst feature is that the east window (a large triplet) is blocked up permanently with masonry; roof now putting on.

*S. James, Conway-street, Birkenhead.*—Architect, Mr. Lang, Adelphi, London and Birkenhead; style First-Pointed; cruciform, with aisles; clerestory and flying buttresses; chancel of good depth; piers, capitals, mouldings, &c., &c., exceedingly rich and beautiful, and all the sculpture of a very superior character; is roofed in; interior fitting up; tower engaged in north-west aisle.

*S. ———, Seacombe.*—Architect, Mr. Hay, Liverpool; style Middle-Pointed; small church, with nave and tolerably long chancel; tower at north-west corner; is on the whole a satisfactory church; is roofed, and interior fitting up.

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## ON THE CREDENCE.

### No. II.

HAVING disposed of Bingham's mistakes in the *Ordo Romanus*, we now proceed to ascertain what the testimony of the ancient and most venerable documents, bearing that title, really is. The first inquiry would naturally be,—Where, according to these *Ordines Romani*, is the chalice at the commencement of the service? Now, on this point, not one of the three *ordos* of the papal mass gives us any distinct information. After the arrival of the sacred vessels at the church, not a word is said of their being put in one place, or in another. But that they were somewhere in the *presbyterium* may reasonably be concluded on the following grounds. The procession of the clergy from the Lateran to the church was not continuous:—"procedunt" (says the third *ordo*)\* "divisis turmis, spatium inter se et Apostolicum facientes:" and the sacred vessels seem to have reached the *statio* sometime before the Pontiff. Indeed, all the clergy, except those in immediate attendance on him, reached the church at a certain interval before the Pontiff, and awaited his arrival; "expectantes pontificem in ecclesia cum supplementario, [?] et *bajulis*, et reliquis qui cruces portant, sedentes in presbyterio. Episcopi quidem ad sinistram intrantes," &c. This in the fourth *ordo*† is expressed thus: "Episcopi autem atque presbyteri, expectantes in presbyterio pontificem, cum his qui præparant ornatum ecclesiasticum, sedebunt ea locali dispositione, ut intrantibus ecclesiam episcopi sint ad sinistram," &c. Now if the *bajuli*, who carried the vessels, and the clerici who prepared the "ornatus ecclesiasticus" and the "vasa ecclesiæ," were all in the presbytery, where the bishops and presbyters were seated in expectation of the Pontiff's arrival, we may safely infer, in the absence of everything to the contrary, that the vessels were somewhere in the presbytery also. But *where* precisely is left to conjecture. Some readers hereupon may be willing to suggest the probability of a *side-table* being used to receive them: and the writer must confess that he is unable to allege anything in peremptory contradiction of such a supposition;

\* Hittorp. p. 10, col. 1 & 2.

† Hittorp. p. 15, col. 2.

though he thinks it less probable for reasons which will perhaps appear as we proceed.\* If he may indulge conjecture of his own, he would suggest that one or more of the *paratoria*, that in particular in which the chalice was, might be of such form as, with the utmost convenience and with all decency, to be placed near the altar, so that the vessels might be taken immediately from their places at the moment they were wanted: and thus the chalice (as the *ordo* directs) might be returned to the *paratorium*, when it had served its purpose, on the spot. But be this as it may. The chalice is first mentioned in the service at the end of the gospel: and then we find it, with the corporal upon it, in the hands of an acolyth who is standing near the altar:—“*Finito evangelio, dicit pontifex Pax tibi, Dominus vobiscum, et cum spiritu tuo.*” . . . “*Deinde pergente diacono ad altare, stante acolyto eum calice, et corporale super eum, levat calicem in brachio suo sinistro, et porrigit diacono corporale, ut accipiat desuper calicem, et ponit eum super altare a dextris, projecto capite altero ad diaconum secundum ut expandatur.*”†

The corporal being now spread, and the offertory begun, the reader will bear in mind, that the bread and wine for oblation and consecration, during the long period whose rites are represented by these *ordos*, were not previously provided by the clergy, but were offered by the communicants individually, with their own hands, before they were solemnly offered on the altar by the Priest. And these ancient *Ordines Romani* minutely describe the rite of this oblation. Following the description of the third *ordo* of Hittorpius,—in the judgment of Mabillon, the most ancient,—when the corporal is spread and the offertory begun, the Pontiff leaves his seat, supported, on either hand, by two clerical officers of the Roman church, styled *Primicerius Notariorum*, and *Primicerius Defensorum*, into whose functions we need not inquire; and thus supported he descends from the presbytery to receive the offerings of the people in their own places. He proceeds first “*ad senatorium*,” “*quod est locus principum*,” to receive the breads offered by these principes. In this office he is attended by one of the regionary subdeacons, who takes the breads at the hand of the

\* Admitting the supposition of a side-table for the convenience of placing the sacred vessels upon it, this, it need scarcely be said, if this were all, would not come up to the definition of a credence with which we set out.

† These words are from the 3rd *ordo* of Hittorpius (p. 12, col. 2), and with it the 4th (p. 17, col. 2) agrees. In the 1st *ordo* of Hittorpius there is here an important variation; though not important as affecting the question before us. As regards our subject, the only difference is, that instead of “*stante acolyto cum calice, et corporale super eum*,”—the 1st *ordo* has, “*tunc venit subdiaconus ferens in brachio dextro patenam, et in sinistro calicem, . . . et super calicem corporale.*” The more important variation is, that after “*post lectum evangelium*,” the 1st *ordo* inserts, “*ab episcopo Credo in unum Deum cantatur.*” A statement by Berno, Augiensis Abbas, (see the tract of Berno in Hittorpius, p. 422, col. 2) that the *Credo* was not sung in the liturgy at Rome till the 11th century (not before 1014,) has given ground for the belief that this *ordo* is here interpolated. This inference is resisted by Martène (*De Ant. Ecc. Rit. lib. 1, c. iv. art. v. § 11, p. 376*); with what success it is beside our purpose to inquire. There is another variation in that the 1st *ordo* mentions the commencement of the offertory by the choir, which the 3rd and 4th *ordos* omit; though they notice its termination “*ad nutum pontificis.*”

It may here be observed in passing, from the way in which two deacons are required to spread the corporal, that it must have been of larger dimensions than the corporal of more recent times: and if we refer to the 2nd *ordo*, which for distinction's sake we may call the *Ordo partium occidentalem*, we shall find it there expressly laid down that the corporal should be large enough to cover the whole surface of the altar,—“*tantæ quantitatis esse debet, ut totam altaris superficiem capiat.*”



Pontiff, and gives them to another subdeacon who follows; and this "subdiaconus sequens" again places them in a napkin, *sindon*, held at the four corners by two acolyths. As the Pontiff, with this attendance, receives the breads offered, the Archdeacon comes after him to receive the offerings of wine. He also is followed by a regionary subdeacon, who bears the principal chalice; and behind the subdeacon an acolyth carries on the front of his chasuble a larger vessel, *scyphus*. The wine is offered by the people in small cruets, *amulæ*, which the Archdeacon receives from them, and pours into the chalice: and the chalice again, from time to time as may be necessary, is emptied by the subdeacon into the *scyphus*. The Pontiff and the archdeacon do not receive the offerings of *all* the laity;—perhaps only those of the principes and some of the women: of the rest, the breads are received by the hebdomadary bishop,\* and the cruets by a deacon; after whom, respectively, a *sindon* and *scyphus* are borne by acolyths; the Bishop with his own hand placing the breads in the *sindon*, without the intervention of a subdeacon; and the deacon, in like manner, himself emptying the *amulæ* into the *scyphus*. The Pontiff having gone first to the senatorium, on the south—the men's side of the church, from thence crosses over to the women's side; only when he celebrates on days not festival, before going "in partem mulierum," he descends to the space before the *confession*, (the tomb, or receptacle of relics, under the altar,) to receive the offerings of certain clerical officers of the Roman church, who on festival days make their offerings, after the deacons, at the altar: and when he has received, in the same form as on the men's side, the offerings of the women, the Pontiff returns, supported as before, to his seat.†

The description of the rite of offering in the fourth ordo is nearly identical with this: and that of the first ordo, though expressed more briefly, exhibits no substantial variation which we need consider. But one circumstance is mentioned in the first ordo which the others omit, and which is worth notice. It is said of the laity in making their offerings of bread and wine, "*offerunt cum fanonibus candidis*;" the breads, and probably the cruets also, were presented in white napkins.‡

We have been glad to give the whole of this detail from its intrinsic interest, as much as from its direct bearing on our subject. And now

\* Respecting the seven cardinal hebdomadary Bishops of the Lateran church, the reader may consult Martène, *De Ant. Ecc. Rit.* vol. i. p. 327—cap. iii. art. viii. § 3.

† Hittorp. p. 12, col. 2. "Pontifex descendit ad senatorium, tenente manum ejus dexteram primicerio notariarum, et primicerio defensorum sinistram, et suscipit oblationes principum per ordinem arcuum [Mabillon reads *archium*]. Archidiaconus post eum suscipit amulas, et refundit in calicem majorem, tenente eum subdiacono regionario, quem sequitur cum *scypho* super planetam acolytus, in quo calix impletus refunditur. Oblationes a pontifice suscipit subdiaconus regionarius, et porrigit subdiacono sequenti: et subdiaconus sequens ponit in *sindone*, quam tenet duo acolyti. Reliquas oblationes post pontificem suscipit episcopus hebdomadarius, et ipse manu sua mittit eas in *sindonem* que eum sequitur. Post quem diaconus qui sequitur archidiaconem suscipit amulas, et manu sua refundit in *scyphum*. Pontifex vero antequam transeat in partem mulierum, descendit ante *confessionem*, et suscipit oblatas primicerii, et secundicerii, et primicerii defensorum. Nam diebus festis post diaconos ad altare offerunt. Similiter ascendens pontifex in partem feminarum ordine quo supra omnia explet. Tunc tenentibus primicerio et secundicerio manus ejus, redit in sedem." There is one manifestly faulty reading in Hittorp's text of this passage, which we have corrected by the help of Martène, who quotes it at p. 379 of his 1st vol. *De Ant. Ecc. Rit.*

‡ Hittorp. p. 3, col. 3. "Interim cantores cantant offertorium cum versibus, et populus dat oblationes suas, id est panem et vinum, et offerunt cum fanonibus candidis, primo masculi, deinde feminae; novissime vero sacerdotes et diaconi offerunt, sed solum panem, et hoc ante altare."



we arrive at the critical point, which, as far as these ancient ordos go, determines the question before us. The Pontiff having gone to his scat, there washes his hands.\* And when all the offerings of the laity are received, the Archdeacon, standing before the altar, washes also. The Archdeacon then looks to the Pontiff for his signal to proceed. The Pontiff inclines his head towards the Archdeacon; and the Archdeacon saluting the Pontiff in return, "*per humilem inclinationem,*" advances to the altar. Then two of the regionary subdeacons, receiving the breads which have been offered from the hands of the subdiaconus sequens who had followed the Pontiff in collecting them, present them, one on each side, to the Archdeacon: and he, taking as many as will suffice for the communion of the people, *places them on the altar.*

We will give here the words of each of the three ordos. "Tunc subdiaconi regionarii, levantes oblatas de manu subdiaconi sequentis super brachia sua, porrigunt archidiacono, et ille componit altare. Nam subdiacono hinc inde porrigunt." Ordo III. Hittorp. p. 13. col. 1.

"Tunc subdiaconi, levantes oblatas de manu subdiaconi sequentis, porrigunt archidiacono, et ille componit altare." Ordo I. p. 3. col. 2.

"Tunc accipiens per subdiacones oblatas hinc inde porrigentes eas, ponit tantas super altare quantæ possint populo sufficere." Ordo IV. p. 17. col. 2. ad im.

The language is not very perspicuous: but comparing the three passages together, it should seem that the two regionary subdeacons stood right and left of the Archdeacon; that the sindon in which the breads had been collected was still held by the two acolyths; and that the subdiaconus sequens, who had placed them in it, took them out again to hand them to the regionaries.† It is however clear enough that the breads were laid on the altar at once without the intervention of any credence. Indeed, so long as the breads were thus offered by the people individually, at the very time they were wanted for oblation on the altar, a credence could serve no purpose, unless to set them on for a moment for the sake of taking them off again.

As regards the chalice, the ordos are equally clear.‡ When the Archdeacon has arranged the breads on the altar, a regionary subdeacon—the same, no doubt, who carried the chalice after him to receive the contents of the amulæ of the laity—holds the chalice to the Archdeacon at the altar. The Archdeacon there receives, first the cruet of the Pontiff from the subdiaconus oblationarius, and pours it into the chalice *super colum.*§ Next the cruets of the deacons are received and emptied

\* Ordo 1, p. 3. col. 2. This washing by the Pontiff is not noticed either in the 3rd or 4th ordo, as printed by Hittorius.

† Though two sindons had been used in collecting the offerings, it seems probable that the contents of that which had followed the Pontiff would more than suffice when the hosts came to be broken.

‡ It will suffice to produce here the words of the 3rd ordo, (Hittorp. p. 13. col. 1) "*ornato vero altari, tunc archidiaconus sumit amulam pontificis de subdiacono oblationario regionario, et refundit super colum in calicem, deinde diaconorum, et in die festo primicerii, secundicerii, primicerii defensorum. Deinde descendit subdiaconus sequens in schola, accipit fontem de manu archiparaphonistæ, et defert ad archidiaconum, et ille infundit, faciens crucem, in calicem.*"

§ Seu "*colatorium;*" ordo 4. According to Martène (*de ant. Ecc. rit. lib. 1. c. iv. art. vi. § xii. p. 387.*) there is record of the use of this article in the Roman Church from the fifth century, and in the Churches of France from the sixth. In Rome itself, and generally in the Roman Communion, its use seems to have been long obsolete in the time of Bona; who however, mentions that two were in existence in the Barberini Museum;—*aliud parvum, instar coch-*

in like manner; and then, on festivals, the cruets of those clerici before mentioned, primicerius, secundicerius, &c. The chalice being thus prepared with wine, one of the subdiaconi sequentes goes down from the altar to the choir: "descendit in schola," and receives a vessel of water from the *Archiparaphonista*;\* for it was the rule that the water should be offered by the *cantores*.† This vessel, *fons*, hebring up to the Archdeacon, who pours from it into the chalice in such manner as to form a cross.

Thus the breads of the laity are on the altar; and the chalice, prepared, is in the hands of the regionary subdeacon. The Pontiff then rises and comes down from his seat to the altar; and himself receives the breads of such of the Clergy as offer there. The Archdeacon then takes from the oblationarius the Pontiff's oblatæ‡ and presents them to him; and the Pontiff lays them on the altar: the archdeacon then

learis cum oblongo manubrio; aliud item argenteum, instar scutellæ, cujus minutissima foramina pulcherrimum opus eformant." Boua, Rer. Liturg. lib. 1. c. xxv. § 5.—The 2nd ordo of Hittorpius—that which, after Bona, we have called ordo partium occidentalium, has a description of the colum, "quod iu sinistra manu Romanus ordo archisubdiaconum *auriculari digito ferre* jubet. . . . Quod utique vas, in id opus ex aliquo metallo formatum, iu medio sui plurima quasi acus foramina ad excolandum vinum ostendit: et illud archisubdiaconus per totum missæ officium in sinistra manu, illo quo prædiximus digito, annulo suspensum portaturus est," p. 7. col. 2. After the words which we have quoted from Bona, he proceeds:—"Mansit colatorii memoria in antiquis quorundam monasteriorum ritualibus; an vero usque adhuc perseverat, incomptum mihi est:" on which Martène observes,—“Quod ei incomptum erat, vidi ego sæpe observari, ipseque observavi, in altare ministrans in percelebri S. Dionysii in Francia templo.”

We may add that we have seen a *perforated spoon* among the older plate of our own Churches; not however for the same use precisely as the colatorium, but for the purpose of extricating a fly, or other impurity, which might be found in the chalice after it had been placed on the altar. We mention this for the sake of expressing an earnest wish that our altars were always provided with some little instrument for this purpose. It may perhaps be hoped that sufficient care is used in the sacristy to prevent the need of a colatorium at the credence, or at the altar. But, whatever care is used, flies will sometimes *force* their way into the chalice. And here we must give utterance to another earnest wish, that more careful provision were always made to prevent them. The awkward foot on the ordinary paten prevents it being used to cover the chalice before consecration: and we fear it is scarcely the *rule* with us to provide any sort of pall for the chalice, to be used when every consideration most calls for such a covering;—then, namely, when the Priest, unattended by any one iu loco diaconi, is using the paten in communion. A pall of some kind—a small napkin of fine linen, folded, would serve the purpose—ought to be regarded as indispensable.

\* Whatever be the proper meaning of this name, thus much is certain, that by it is signified one of the cantores, who held the fourth place in the choir, and had an active, though subordinate part in directing it. Cassander (Liturgica, c. xxii.) seems to have fallen into a little error respecting him. He notices that in the 4th ordo (the third in Cassander's arrangement) four *paraphonistæ* are mentioned; and as there is also mention of the prior, secundus, and tertius scholæ, as well as of the quartus scholæ, or archiparaphonistæ, he hastily concludes that these four and the four paraphonistæ are the same. But it is an obvious difficulty, on this supposition, that the last of the four should be called *archiparaphonista*. It is clear that he was chief of the paraphonistæ: and the functions assigned to him in the ordos, as well as his designation of quartus scholæ, seem to determine his inferiority to the prior, secundus, and tertius. Martène's section on the inferior ministers of the altar, p. 328, will help us to clear up the matter. From two authorities quoted by him, it appears that in the schola cantorum there were *seven subdeacons*: these, we may with all probability conclude, were the prior, secundus, and tertius, with the four paraphonistæ. The last four seem to have had their name from their local position in the choir. The *schola*, during the mass, was arranged in two double ranks, right and left of the presbytery,—the men behind, the boys in front: and the four paraphonistæ seem to have occupied the outside places, at each extremity of the two lines of men: "statuuntur enim per ordinem acies duæ, et paraphonistæ quatuor a foris, hinc inde; sed infantes infra per ordinem ab utroque latere." Ordo 4th, p. 16, col. 2. with which agrees ordo 3rd, p. 11. col. 2. Where the prior, secundus, and tertius scholæ were placed does not appear.

† "Omnis populus intrans ecclesiam debet sacrificium Deo offerre. At cantores, qui sunt de genere levitarum, propter instantem necessitatem cantandi, non habent licentiam huc illicque discurrendi, ut singuli offerant cum cæteris. Statutum est eis, ut penitus non sint extorres a sacrificio, custodire aquam, et hanc unum offerre pro cæteris." Amalarius Fortunatus ap. Hittorp. p. 191. col. 2.

‡ Instead of "oblatas pontificis," the first ordo has "oblatas duas;" and of these two oblatæ Amalarius (ubi supra) gives this account,—“accipit ab archidiacono duas; unam pro se, et alteram pro diacono.”

takes the chalice out of the hand of the regionary subdeacon, and places it on the altar—"involutis ansis cum offertorio"—to the right of the Pontiff's bread. The Pontiff then by an inclination of his head signals to the choir to cease singing: and when the offertory is ended, the Pontiff says the *Orate* before the *secreta*.\*

\* Hittorp. p. 13, col. 1. adim. "Tunc surgens pontifex a sede, descendit ad altare, et suscipit oblatas de manu presbyteri hebdomadarii et diaconorum. Deinde archidiaconus suscipit oblatas pontificis de oblationario et dat pontifici: quas dum posuerit pontifex in altare, levat calicem archidiaconus de manu subdiaconi regionarii, et ponit cum super altare juxta oblatam pontificis a dextris, involutis ansis cum offertorio, quem ponit in cornu altaris, et stat post pontificem," &c. Then follow directions how the Clergy are to dispose themselves about the altar, till the Pontiff comes to the Sanctus. In the third and fourth ordos the *Orate* is not mentioned; only in the first.

Our readers will excuse our adding a few words in a note on the meaning of the word *offertorium*, which occurs in this passage in a sense less familiar to us in English: though none of the senses of offertorium—offertory—seem to be generally familiar to English Churchmen. It is common to hear it used incorrectly even by those from whom greater accuracy might be expected: and imperfect acquaintance with the matter is sometimes betrayed by others who would set them right. Johnson of Cranbrook, whose "Unbloody Sacrifice" reprinted in the Library of Anglo-Catholic Theology has lately come to our hands, in the Prefatory Epistle addressed to the Bishop of Norwich, rebukes the Bishop for taking "the word offertory to signify the act of oblation, or the things offered." This is a manifest error, into which however Bishops still sometimes fall. But Johnson pursues the matter in a way which might have exposed him to a severe retort.

*Offertorium*, in its origin, must be considered an *adjective*. It signifies not an offering, nor the act of offering; but, in dictionary-phrases, *of or belonging to an offering or the act of offering*: and thus it is easy to see how its applications should be so various, like those of other similar words of mediæval Latin; e. g. *oratorium*, which commonly means an oratory, in the Ordo Romanus is used for a faldstool. The offertorium of the text, was *linteum* or *velum offertorium*; a napkin or veil wrapped about the handles of the chalice, on that principle of reverence which forbade the handling of the vessels of the altar with bare hands, except by those in sacred orders, and by them more than necessary. This sense of offertorium is very frequent in mediæval rituals and ritualists; and is not obsolete in more recent writers, who use the word for the veil in which the subdeacon holds the paten at the preface and during the canon. Thus the white *fanones*, in which the laity made their offerings were offertoria, (see Martène de ant. Monachorum Rit. p. 167,) and probably the sindon also, in which they were placed by the subdeacon to be carried to the altar. We owe to a note in Johnson's Prefatory Epistle (new edit: p. 48.) a passage from Mabillon de Liturg. Gallicana, whence it appears that vessels of gold and silver, which were sometimes used in receiving the breads offered by the people, had the same name. The strange word *offerenda*, as is well known, is used in many rituals and ritualists for offertorium; and it is curious to observe how closely the one follows the other in its various applications. In an ancient MS. Ritual of the Church of S. Martin, at Tours, an extract from which is printed by Martène (De ant. Ecc. Rit. p. 569,) the cruetts, in which wine and water are offered, are called *offerendæ*; that intended for water being described as *offerenda cristallina*. And in an extract from the Capitulare of Hincmar (Martène, p. 369,) is an example of offertorium in the same sense of cruet.

2. A more familiar signification of offertorium, as being more frequent in recent rituals, is *antiphona offertoria*;—the antiphon which used to be sung while the people made their offerings, and is now usually read by the Priest in the same part of the service. In this sense, the *sentences*, in our Prayer Book, which are read while the people are offering their alms, are properly called the offertory, or the offertories. In Marbecke's "Booke of Common Praier noted," 1550, they are headed "The offertories," and are duly noted as antiphons. But Johnson was very far wrong in asserting that this is the only sense which the word can have in our liturgy! there is another sense, which it will well bear in the rubric of our office, and which is quite as well established, though he laughs at it as the coinage of his adversary.

3. Bona (Rer. Liturg. lib. ii. c. viii. § 3.) informs us, "nomine offertorii, sive offerendæ, ut Amalarius et alii veteres loquebantur, ea omnia comprehenduntur quæ a sacerdote et ministris fiunt et recitantur, a salutatione Dominus vobiscum usque ad secretæ orationis conclusionem . . . per omnia sæcula sæculorum." The 19th chapter of the 3rd Book of Amalarius de Ecclesiastico officio, in which he treats on this subject is headed, "de officio quod vocatur offerenda:" and he defines in close agreement with Bona, "officium quod nos dicimus offerenda ab illo loco inchoatur ubi sacerdos dicit Dominus vobiscum: et finitur ubi excelsa voce dicit per omnia sæcula sæculorum." It may be true that our liturgy is somewhat anomalous; and in consequence it may not be easy to define with precision where, with us, the officium, quod dicitur offertorium, ends; but this is no reason for denying, or doubting, that we have such an office; and that all which is done or said by the Priest, from the beginning of the first Sentence to *Let us pray for the whole state of Christ's Church*; the acts of the people in giving their alms; the acts of the deacon or of the churchwardens in receiving them, and reverently bringing the bason to the Priest;—that all these are included in the offertory. Whether more be not included does not affect the question.

We may add an example of another application of offertorium, which, so far as we have observed or remember, is unusual, but is in strict analogy with the rest;—an *oratio offertoria* is called offertorium in the ordo published by Matthias Flaccus Illyricus under the title *Missæ*



We have now gone through the ordos of the papal mass, so far as regards our subject. We know not how our readers may be affected by this plain exposition of these ancient documents. The feelings which they raise in our minds is one of wonder how, with such records in existence, the prevalent notions respecting the credence in the early Western Church could ever have obtained possession. We have the Eucharistic rites as celebrated in its most distinguished seat, in Rome itself, by the Bishop of Rome, with every circumstance of solemnity; and the credence can find no place. The office is complete without it: if it were there, there is no purpose to which it could be applied, such as to make it answer the definition with which we set out. All that imagination can do is to conceive some purpose of *convenience* which might possibly be answered by it. An important *alteration* in the ritual, subsequently, gave occasion, we believe, for its introduction, on grounds both of convenience and of decency; but probably somewhat of the dignity, which has been attached to it, has arisen from its association in the mind with the *πρόθεσις* of the Greeks, and their preparatory rites. But if any *rite*, of any kind, comes into our notion of a credence, these early ordos of Rome would be even more fatal to it, if more were possible. For in them, when the offerings are placed on the altar, or when the chalice is mixed, there is not the appointment of so much as a prayer before the secretæ, as is observed by Bona after Micrologus: “In ordine Romano nulla fit mentio orationum quæ dici solent a sacerdote, dum oblationes et reliqua peraguntur, quas nec Gregorius Magnus in libro sacramentorum, nec Alcuinus, nec Amalarius, nec alii Romanæ missæ expositores commemorant: quia ut observat Micrologus, cap. xi., Romanus ordo nullam orationem instituit post offerendam ante secretam; et ideo omnis ista actio sub silentio complebatur.”\* We know not what more we can add, for the matter is too plain to dwell on.

We will now proceed to the second of the four ordos of Hittorpius, that which bears the title *Ordo processionis, si quando episcopus festivis diebus missam celebrare voluerit, ita ut ab antiquis patribus occidentalium institutione est constitutus*:—the order of a pontifical mass, probably as celebrated in Rome itself, as well as in other parts of the west. Here we shall find a great variation from the rites which we have been examining in the three ordos of the papal mass; and though there is in it no mention, and no indication of a credence, the principal variation is such as afterward gave occasion to its gradual introduction. For the truth of the matter we take to be this: the credence was never used to receive the offerings of the people: it only came into use, as the practice of direct personal offering ceased. Now in this ordo, there is no personal offering of *wine*, either by laity or clergy; but the chalice is prepared, at or near the altar, *before the offertory*.

The course of this ordo, so far as relates to our subject, is this.

*Latina quæ olim ante Romanam circa A.D. 700 in usu fuit, &c.* This ordo is printed by Bona in the appendix to his *Rer. Liturg. Libri*; and also by Martène, *De ant. Ecc. Rit.* vol. 1. p. 482.—Prefixed to a Prayer, to be said by a deacon when he offers, is found this rubric: *Veniensque diaconus ante Episcopum offertur dicens hoc offertorium*, Suscipe Domine Sancte Pater, &c. (Bona, p. 625. Martène p. 502.) Again after the deacon has placed the chalice on the altar, *sacerdos calicem offerens dicat offertorium istud*, Offerimus tibi Domine, &c. Bona, p. 627. Martène p. 505.

\* Bona, lib. ii. c. ix. § 2.

The sacred vessels are received from the sacristan in the sacristy, by two acolyths, after the beginning of the gospel, and it is remarkable that a certain quantity of wine and water—all the water in fact that is used—is put into the chalice in the sacristy. The two acolyths proceed into the choir; the one bearing the chalice with the wine and water in it, and covered with the corporal, on the right hand; the other with the paten on the left; and thence they go up to the altar, and wait the termination of the gospel. The deacon of the gospel on leaving the pulpit, from whence he is preceded to the front of the altar by a procession of a thurifer, seven acolyths bearing candles, and a subdeacon with the gospel on a cushion, ascends the step of the altar, takes the corporal from the chalice, and spreads it with the help of another deacon. And the subdeacon who carries the gospel from the pulpit presents it to the Bishop to kiss, who is then conducted to the place where he preaches: or, if the Bishop chooses not to preach, he preintones the Credo. When the gospel has been kissed by all the clergy, the archsubdeacon lays it on the altar, which before this has been covered with the corporal. The archsubdeacon then takes the chalice from the acolyth, and presents wine to the archdeacon to be strained into the chalice through the colum, which (as we have seen above) the archsubdeacon carries hanging from his little finger throughout the whole office of the mass.

Here we seem to have arrived at the rites of a later period: and it is obvious that the side-table of a later period might have had some convenience for conducting them. There is, however, no necessity for it; nor is there the slightest indication that any thing of the kind was used. The acolyth unquestionably continued to hold the chalice till the archsubdeacon took it from him: \* if its preparation were completed a few minutes before the Bishop finished his homily, we suppose the archsubdeacon would continue to hold it to the end of the creed; though when the Bishop preached, the preparation might be delayed till the homily was over.† When the Bishop did not preach, there probably would be little more than sufficient time for the preparation of the chalice before the creed was ended. The other acolyth would continue to hold the paten.

To proceed however with the ordo. It seems to suppose the preparation of the chalice to be completed almost simultaneously with the termination of the Credo. However, when the chalice is prepared and the Credo ended, the Bishop and the deacons together turn toward the people: the Bishop says the *Dominus vobiscum*, and *Oremus*: and then he gives the sign to the choir to begin the offertory. The offertory being thus begun, the Bishop is conducted by a presbyter and the archdeacon

\* In an ancient ritual of the Church of S. Martin, at Tours, to which we shall have occasion to refer hereafter, and in which the chalice and paten are brought through the choir during the gospel by two subdeacons, there is an express direction that they shall continue to hold them, before a certain altar, till the end of the gospel:—"Post legitur evangelium; et dum legitur, afferunt per chorum duo subdiaconi calicem, tenentes illum ante altare B. Petri donec Evangelium finiatur." Though the chalice only is mentioned here, the chalice and paten must of course be understood; of which if there were any doubt, the following sentences would remove it. Martène, vol. i. p. 569.

† The supposition of such delay will receive confirmation from a later Roman ordo, to which we shall refer by and by.



to receive the oblations of the laity "ad locum ubi oblationes a fidelibus laicis, sive viris, sive feminis, offeruntur;"—the subdeacon with the chalice, and the acolyth with the paten, preceding him.

But though the chalice, as well as the paten, is carried before the Bishop to the place of offering, the people, as we have said, offer only bread: the chalice has already been completely prepared at the altar. When the Bishop arrives at the place of offering, the archdeacon takes the chalice from the subdeacon: it is by the archdeacon that the breads are received and placed in the paten: and, as they are received, he presents to each offerer his hand, holding the chalice, to kiss. He then gives the chalice again to the subdeacon, and he, with the presbyter, conducts the Bishop back to the altar; the subdeacon and the acolyth, with the chalice and paten, preceding as before.\*

On reaching the altar, the Bishop first goes to his seat and washes; and then rises to receive oblations of bread from two presbyters, from the deacons, and from all the clergy, "quos non tam patrum instituta jubent, quam proprium arbitrium immolare suadet." The Bishop having received these and placed them on the altar, the archdeacon (if we understand the passage rightly,) presents to him in the paten the breads which have been offered by the laity,† of which he takes as many as he thinks sufficient; and the rest the archdeacon commits to the care of the sacristan. The whole of the oblation of bread being thus on the altar, the archdeacon forthwith takes the chalice from the arch-subdeacon, and places it on the altar also.‡ This is as far as we need

\* Hittorp. p. 8. col. 1. Quo cum pervenerit, diaconus a subdiacono calicem accipiens omnibus qui oblationes obtulerunt, eisdem ab eo acceptis, et in patenam impositis, manum suam cum calice ad osculandum præbeat, et illum iterum subdiacono det ad portandum," &c.

† We are not without considerable distrust of the correctness of our interpretation. We have given what, with reference to the context, seems to be the most natural meaning of the ordo: but this meaning, if expressed in the original, is expressed so obscurely, that we must afford the reader the means of exercising his own judgment on it. The words are these: "quas cum acceperit, atque altari superposuerit, apportante sibi archidiacono oblatas in patena a nullo immolatas, accipiat ex illis quantum sibi sufficere videatur, et alias archidiacono restitutas, quas ille custodi Ecclesiæ ad observandum committat." The expression *a nullo immolatas* taken by itself would give the idea that these were breads prepared or provided by the sacristan. But, whatever difficulty there may be in accounting for this expression, there seem to be strong reasons to understand it of the breads previously offered by the laity. For 1. They are presented in the paten in which the offerings of the laity were received. 2. If they are not the breads of the laity, their offerings are not placed on the altar at all. 3. The ordo would hardly use the words "quas ille custodi Ecclesiæ ad observandum committat" of breads which had been provided by the custos, and been only just before brought from the sacristy. Perhaps the difficulty may be solved by supposing the archdeacon to present in the paten a number of breads provided by the sacristan, *in addition* to those which had been received from the laity. The discontinuance of offering wine shews that the practice of personal offerings was now declining; and from the decay of devotion it might sometimes happen that the breads offered by the people were insufficient, or unsuitable in quality: and therefore it might have become the rule to provide breads to be presented in the paten with theirs, and to be taken for oblation on the altar in their stead. It may be some confirmation of this idea to observe that Micrologus reflects on a very irregular thing which seems to have crept into some churches: though the practice was maintained of receiving the offerings of the people, yet it was not till the real oblation was actually on the altar; "ordine præpostero deinceps offertur, postquam in altari proposita oblatione sacerdos populum hortatur ad orandum." Micrologus c. 10. ap. Hittorp. p. 440. If we mistake not, there is an instance of a practice resembling this in an extract from a MS. Missal, of about the year 1400, secundum usum Ecclesiæ Ebroicensis (Evreux) in Martène (De Ant. Ecc. Rit. vol. i. p. 699;) in this case perhaps it is more probable, that the offering was of money. An irregularity of an opposite kind may be observed in the ancient ritual of the Church of S. Martin at Tours, before referred to. In this ritual the memory of the ancient practice is maintained by offerings of bread and wine from the priores (which title seems to include decanus, thesaurarius, cantor, subdecanus, magister scholæ, and cellarius;) and this offering appears to be made before the offertory. It must be said, however, this ritual is extremely obscure, and we may mistake in our interpretation of it.

‡ In this ordo follows "Tunc episcopus benedicens hostias, et dicens, *Veni sanctificator*, &c: but no other prayer before *Orate pro me*.

pursue the examination of the ordo. Though it may be well to add, that, neither in this, nor in any of the three papal ordos, is there any notice of those subsequent rites which give occasion to what might be called an incidental use of the credence, supposing its principal use to be that commonly assigned to it;—we mean the ablution of the chalice, &c. The celebrant washes his hands after communion. But where the water comes from for any of the washings, either of the celebrant or of the ministri, or where the vasa manualia are emptied in these rites, nowhere appears.

The innovation made in this office on the primitive practice of individual and personal offering, and therewith the preparation of the chalice before the offertory, prepare naturally for the introduction of the credence, though there is no trace in the office that such introduction had yet taken place. But as the decline of the practice of individual offering was gradual, it will be found that the introduction of the credence was gradual also; only that the credence came in by slower degrees than the practice of individual offering went out. The notices of a credence, or of anything equivalent to it, in the rituals of the period between the eleventh century and the sixteenth, so far as we have been able to discover, are so few comparatively, that one should fairly enter on a search for them in order to estimate the matter truly. In the collection of Roman ordos printed by Mabillon in the second volume of the *Museum Italicum*, we believe the earliest indication—not of the use of a credence properly so called, but—of anything made to serve the same purpose, is in an ordo of the papal mass which Mabillon attributes to Jacobus Gaetanus, who was created cardinal-deacon of S. George by Boniface VIII. (1294—1303), and died under Clement VI. (1342—1352). This ordo gives a direction respecting the preparation of the chalice from which we cannot but conclude that it was very late before the credence became a constant article of church-furniture in Rome itself: and looking at the authority and necessary influence of the example of the Church of Rome in matters of ritual, and the peculiar solemnity of the rite which this ordo describes, we may safely conclude that it represents the practice of other churches in that age to a great extent. The following is the direction referred to:—"Post epistolam vero subdiaconus, si non debet prædicari in missa, ablutis digitis, præparet *in apto loco* calicem prope altare, ponens in eo vinum et desuper patenam cum hostia; et utrumque cooperiat mappula: quod *si non sit prope altare locus aptus*, super ipsum altare præparetur calix. Deinde subdiaconus sedeat cum aliis ministris. Si vero prædicandum est, hujusmodi præparatio differri potest usque post prædicationem."—*Museum Italicum*, vol. ii. p. 298.

Some of our readers may possibly be perplexed what to make of this "locus aptus;"—perhaps still more perplexed how, in any of the churches of the city of Rome wherein the Pope celebrates solemnly, such locus aptus should not be found. On the face of the passage, however, two things are evident: 1. That in Rome, at the date of this ordo, a side-receptacle of any kind for the chalice was not indispensable, even in the most solemn celebration: 2. In churches which possessed any place suitable for this purpose, the aptness of the place was of an

accidental, rather than of any regular, constant, instituted character. By referring to other rituals of the middle ages supplied to us by Martène, we shall easily discover an explanation of what was most probably contemplated.

In two instances in Martène we find *altars* used for the preparation of the chalice to be offered on the high altar. And in one of these instances it is remarkable, that to the subsidiary altar is given the name of *mensa propositionis*. The name beyond question had been taken from the Greek rites: and not only the name of the table, but the rites themselves are in some measure copied; for the "*mensa propositionis*" being at some little distance behind the high-altar, when the deacon brings the chalice to the high-altar he is preceded by an acolyth bearing a candle. This example is from a ritual of the church of Soissons. Martène does not assign any date to the MS.: he says merely "*ex rituali pervetusto.*"\* We may, in passing, draw the reader's attention to a peculiarity of rite exhibited in the extract from this ritual which we print below. The wine and water are mixed in the chalice by the deacon at the *mensa propositionis*. But this is not all: the prayer *Deus qui humanæ substantiæ* is said by the deacon in doing this; which prayer would of course be omitted by the celebrant in the offertory. This was not peculiar to the church of Soissons. According to Martène, it seems to have been common to several of the churches of France. Amiens is an instance specified by Martène in a passage which we shall have to quote just now.

The other instance of an altar used as a side-table is from a MS. ordinary of the church of Chalons-sur-Saone: of the age of this MS. Martène gives no indication whatever. In the passage from this office which the reader will find in the note,† he may observe an instance of the same thing which we have noticed in the earliest Roman ordos; the chalice, when presented by the subdeacon to the deacon, being enveloped in a white napkin. Such application of minor-altars to purposes subsidiary to the celebration of the missa major is not infrequent. From the ancient MS. *Consuetudines* of the Benedictines of S. Germain des Prés, it appears that with them the subdeacon used a neighbouring altar on which to fold the paten in his veil during the censuring before the secreta: "*interim subdiaconus præparabit patenam suam super altare B. Germani.*"‡ A side-altar then would at least be

\* De Ant. Ecc. Rit. pp. 370 and 574. "Post epistolam duo clericuli *responsorium* in ambonem, duo subdiaconi similiter cum cappis de pallio *Alleluia*. Quæ dum cantantur, super quoddam altare retro magnum ministrat subdiaconus diacono panem et vinum et aquam. . . . In commixtione autem vini et aquæ dicitur a diacono hæc oratio *Deus qui humanæ substantiæ*, &c. Post hæc ponat diaconus patenam cum hostia super calicem, totumque postea paula [id est palla] mundissima tegatur. . . . Post *Credo* . . . diaconus . . . abluat manus suas, eatque ad *mensam propositionis*, ubi proposuit ea quæ ad opus sacrificii præparavit. Tunc enim summo honore afferat ea, cerco præferente usque ad sacrosanctum altare," &c.

† Martène, pp. 370, 612, from the *Ordo in Adventu*. "Dum hæc dicuntur [graduale, &c.] subdiaconus, resumta infula [casula] quam deposuit ante epistolam, ministrat *super altare B. Petri* panem, vinum, et aquam." . . . Sacerdote incipiente *Credo in Unum Deum*, chorus reincipit *Patrem Omnipotentem*. Subdiaconus venit ad altare ubi ante ministravit, et . . . accipiens intra manus cum devotione calicem et panem [cum] vino et aqua, involuto etiam [calice] sindone munda et honesta; et cum dicitur *cujus regni*, cum ceroferariis astantibus hinc inde venit ante altare. . . . Finito symbolo accedit ad altare; et dum dicitur offertorium . . . offert diacono . . . primo patenam cum panc, postea calicem eum vino et aqua. Eodem modo diaconus sacerdoti."

‡ De Antiq. Monachorum Rit. p. 178.

amongst the things contemplated in the *ordo* of Cardinal Gaietan, under the term *locus aptus*: and we may infer that, if in the arrangements of any of the basilicas there were anything else which, with equal convenience and due reverence, could be applied to the purpose of receiving the chalice, it might be so used. Possibly in some of them, some permanent provision had been made, for the express purpose of receiving the chalice before the offertory. But it seems remarkable that, in the solemnity of the papal mass, since something of the nature of a credence was used when the antecedent arrangements of the church afforded convenience for it, a table should not be prescribed when there was no other *locus aptus*. For it appears that, in some churches, a table of some kind for this special purpose had been long in use. According to Marténe, "In ecclesia Ambianensi [Amiens] dum sacerdos in missa solemnī legit epistolam, quotidie diaconus stans ad *ministerium*, sive *parvam mensam* quæ est a latere epistolæ, vinum et aquam misceat in calice, illumque benedicit, dicens," &c.

Unfortunately, in this instance, Marténe does not indicate whether, or how far, he gives the words of his authority; nor does he state distinctly what his authority is. We understand it to be a MS. ordinary of the Church of Amiens written in the year 1120, which he mentions in the prefixed "*syllabus* librorum sacramentorum," &c., from which his work is compiled; but we are left in some uncertainty, because there is also mentioned among his authorities a missal of the same church printed in 1506. And as he seems only to have had certain *excerpta* from the MS. he does not, as in the case of many other churches, give an *ordo* of the Church of Amiens, in art. xiii. of his fourth chapter. We feel some little regret that Marténe should here have failed in his usual precision: for this is the only instance we have been able to find in either of his works, where a "*parva mensa*," is distinctly mentioned as entering into the ancient rites of any church; and, we confess, we suspect that, though the word *ministerium* may have been found in his authority, the *sive parvam mensam quæ est a latere epistolæ* may be his gloss. In the ancient *Liber Usuum Cisterciensium*, also written in the twelfth century, we have another example of the *ministerium*; which however, for anything that appears, may be a table, or it may be a niche, or possibly it may be an ambry. In this book of the ancient usages of the Cistercians, the deacon and sub-deacon are directed to prepare the altar before Tierce; placing the gospel on a lectern, and the missal on the right corner of the altar, and a *tersorium* under the upper palla of the altar: "Postea præparent *ministerium* quod est juxta altare, in quo ministratur, ponentes calicem desuper cum corporali et offertorio; et sedes in quibus sedent sacerdos et ipsi ministri; et piscinam."\* We have suggested that possibly—in some cases at least—it might be an ambry; because, as we hope to show hereafter, an ambry, in some of the monastic churches was made to serve *some* of the purposes to which the credence was subsequently applied. But the farther illustration of this part of the subject must be deferred to another number.

\* De Antiq. Monachorum Rit. p. 170.



We will here only cite one more passage from Marténe, containing an extract from a ritual book of the Roman Church—the *earliest which his volumes enable us to produce*—wherein the credence is mentioned by that name. We produce the passage with the more satisfaction because it seems to intimate that its learned author distinctly held the same view of the origin of the credence out of the decay of personal offering to which we had ourselves been led, in some sort independently.

“Hæc sunt præcipua quæ antiquos oblationis ritus spectant: postquam vero a fidelibus in missa offerre desitum est, quinam observati fuerint ex Pontificali Romano tempore Leonis Papæ X. edito hic describere juvat. Quippe lecto a pontifice offertorio, lotisque manibus, ‘*subdiaconus dum pontifex abstergit manus vadit ad credentiam.*’”—*De Antiquis Ecc. Rit. vol. i. p. 388.*

[Errata in No I. Page 181, last line; for “distinction” read “destination.”—Page 184, line 14; for “this preliminary matter is wholly omitted” read “in another this preliminary is almost wholly omitted.”]

## A TRANSITIONAL CHURCH IN FRANCE.

Our times (the times at once of the Catholic movement, and of the steam-development) are—we cannot too often repeat it—times of transition, in Ecclesiology as well as in very many other things, and the result of this is that as we see churches being built and restorations taking place, which, so far as our present knowledge enlightens us, we term successful, and as also we are the unwilling spectators of works which we are safe in esteeming radically bad, so also we are brought into collision with many others which we cannot in justice refer entirely either to one class or to the other, which are not wholly good indeed, often very far from being so, but still more or less well intentioned, but whose good intentions are in a greater or less degree choked by ignorance and the *prisæ vestigia fraudis*. We confess that we take great interest in such structures: they are, to put the case on its lowest ground, very interesting historical documents, and we may often learn valuable lessons even from their faults, those faults being frequently private and crude, but still instructive, attempts to meet the wants of the age, so that they may prove eminently useful guides to better advised individuals in accommodating mediæval traditions to the changed circumstances of our own days. We have, indeed, been from time to time inclined to treat such structures with a too great severity; but we trust, that as we are growing older we are becoming more charitable, without abating one jot from our desire to discover and to follow out principles.

These observations,—which, we are bound to confess, we have often in substance made before,—are prefatory to the description of a transitional church of an interesting and novel character, as it is one in France, where the evil element is not Puritanism, but Paganism, and the more noticeable as being near Paris. We must premise that we derive our information from a notice, illustrated with engravings,

plans, and sections, contained in the *Revue Generale de l' Architecture et des Travaux Publics* for 1845-6, a periodical of a thoroughly eclectic stamp, but curious for the information which it contains.

It was decided in 1834 that La Villette, near S. Denis, from its population, was in want of a new church, and accordingly M. Lequeux, architect of the arrondissement of S. Denis, was charged with the preparation of the plans. The localism of architects in France is a phenomenon which must strike Englishmen as one of the exemplifications of that sort of military discipline under which the meddlesome ubiquity of the government places the country. Church building in France seems most particularly to invite the exercise of burcaueratic authority, as such of our readers who study the *Annales Archéologiques* will very well know. This early date should not be forgotten while we criticise the church. Difficulties arose which prevented the building from being commenced till October, 1840, and in just four years it was consecrated, with the dedication of S. James-the-Greater and S. Christopher. It is a sumptuous edifice, the expense of the church, including fittings and ornaments, being 300,000 francs—about £12,000. M. Lequeux (of whom we have never previously heard,) appears to have been brought up in a pagan school, but to have realized the fact that a church has certain requirements of construction and ornament necessary to render it fit for its destination, and accordingly he has produced a structure, recalling the basilics in its general type, too much vitiated with pagan detail, and yet manifesting in its general plan, and in its very costly fittings and decoration, a laudable desire to render it a temple worthy of the worship of the Christian Church. We observe a singular parallelism (omitting the cardinal *moral* difference of the latter being the product of individual munificence) in many points between the church before us and that at Wilton, which we have already described. Like Wilton, La Villette is triapsidal, but in the present case every apse contains an altar; and this form of church is, therefore, in the French instance, a reality. The plan consists of a sort of vestibule or narthex, one bay long, a nave of seven bays, a chancel of one bay, aisles to nave and chancel, sacrarium of one bay and an apse beyond, apsidal chapels terminating the aisles and low square sacristy to the east of the apse, terminated by an octagonal campanile detached from the main structure. The church measures in length about thirty-eight metres to the end of the apse, and forty-eight including the campanile. We are particularly glad to observe, that in this church the triple division of sacrarium, chancel, and nave, has not been forgotten. Our readers are, or should be, aware that this is, generally speaking, as much an antiquated thing in the Roman as in our Communion,—that there, as well as with us, the sacrarium and nave are for the most part esteemed sufficient,—that its adoption in a new church is about as much a proof of that being a “revival” church in the Latin as in our own body. The chancel before us is long enough to admit of its containing its legitimate furniture of stalls, carved in oak, five on each side, there being no returns. The screen is of iron, cast, we are sorry to say. Beyond the chancel the sacrarium rises on three steps, the foot-pace rising by four more, so that the altar is very conspicuous. The chancel and sacrarium are floored with variegated

marble. We do not much approve the design of the altar, though it is unquestionably preferable to the receding ones so common on the Continent. But it is far too much a mere repetition of classical forms. The material is white marble. Among other symbolical carvings it contains in the centre the Agnus Dei, and the book with the seven seals; the names of the apostles are engraved upon it, but in a most fanciful order,—S. Thomas comes first, S. Matthias sixth, S. John seventh, S. Peter eighth, S. James-the-Greater (the patron of the church) eleventh, and S. Andrew twelfth. What the motive of this medley can have been we are at a loss to conceive. We are delighted to observe the growth of the feeling for seemly decoration exhibited here to a remarkable extent, as the entire sacristy is painted in fresco, and the windows are filled with painted glass,—the frescoes being executed by M. Brémont, and the glass by M. Gsell, at Choisy-le-Roi. We are ignorant of the merit of either of these artists,—of course the appearance of the church materially depends upon it. The nave, as far as we can judge, is far less satisfactory. The architect has most perversely adopted the straight architrave, (found, we must confess, in some basilics, *e.g.* S. Mary, at Bethlehem, but still not to be reproduced), and what is more, employed the Tuscan pillar, with huge bases, about the least ecclesiastical one he could have found. The one bay of the chancel, as well as that of the narthex, has an arch, and not the flat architrave. However, there is a clerestory of seven windows, and the Lord's Prayer runs round the architrave. The aisles contain four windows. The pulpit fills the fourth bay on the south side. It is of marble sculptured in front with a representation of Our Blessed Lord blessing the little children, by M. Danton, senior, and on the sides with legends. The baptistery is at the south-west angle of the church. M. Brémont has been charged to complete the decoration of the nave, for which 4000 francs have been voted by the Conseil General of the Department of the Seine. The nave contains a warming apparatus. The west end is a mixture of classical and basilican forms, though, we are glad to say, indicating by its symbolism that the building is a church and nothing else. The west door rises on fourteen steps above the ground. The unfortunate position of the tower spoils the lateral elevation, which however, would in no case be remarkable,—indeed, it is very poor. The east end of the nave roof, as at Wilton, is hipped. To sum up, we are of course very much grieved that a sum so very considerable, considering the small size of the church, should have been expended on any but a Pointed one. Still we cannot but be glad to see the indication it affords of an unniggardly mode of viewing church building in France; and also because in its forms and its decorations, (albeit, cast in shapes which we cannot approve of very highly) it shows a not unclear perception of what the requirements of Christian worship are and a desire to realise them. The church of La Villette in short, considered as the work of a few years back, is a very interesting transitional specimen.

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# EIGHTH ANNIVERSARY MEETING OF THE ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY;

At the School-Room, adjoining All Souls' Church, S. Marylebone, on Tuesday, May 18, 1847.

The Very Rev. the Dean of Chichester, Vice-President, took the Chair at one o'clock, and opened the Meeting with a brief address.

The following Report of the retiring committee was read by the Rev. J. M. Neale, one of the Honorary Secretaries.

In again bringing forward their Annual Report, the Committee of the Ecclesiological late Cambridge Camden Society are desirous of being as brief as possible, in order not to detain you from the more interesting business which is to follow it.

Since the last annual meeting they have elected two Episcopal Patrons, three honorary, and thirty-one ordinary members. In the course of the year the Committee have added Sir Charles Anderson, Bart., to their body, and Sir S. R. Glynne has accepted the office of one of the Honorary Secretaries.

During the past year the series of working drawings in the *Instrumenta Ecclesiastica* has been brought to a close. The completed work contains seventy-two plates, of the most necessary details and ornaments of churches; and the Committee hope and believe that, with this volume in his hands, and a tolerably intelligent carpenter or mason, no parish-priest can be compelled to insert any barbarism or countenance any disfigurement of his church. Those members who have not seen this publication will be able to examine the copies which are lying on the table.

The *Few Words to Churchwardens*, Part I., have advanced from a thirteenth to a fourteenth edition. It a curious thing that the wish with which the Committee published them seven years ago—that every parish in this country might be provided with them—has been, so far as numbers are concerned, more than fulfilled.

The *History of Christian Altars* has appeared in a second edition.

The *History of Pews* has advanced from a third to a fourth edition, which will shortly appear.

When it was announced to the Committee that the *Practical Hints on Church Architecture and Antiquities* were out of print, it was resolved not to republish them, but to bring out in their stead a more complete and systematic treatise on English Ecclesiology, in the smallest possible compass;—one that might enable the ecclesiologist on a tour, and thus debarred from the possibility of consulting larger works, to decide on the value of a discovery, or the rarity of an arrangement: and it was felt that it would be better not to raise the price of the work by inserting plates, when those for whose use it was written would be in the midst of real examples. The result is the “Hand-Book of English Ecclesiology,” which is on the eve of publication, and several sheets of which lie on the table.

The *Ecclesiologist* has advanced its usual twelve numbers, the seventh volume being thus all but complete.



The Committee announce that the next number of the *Ecclesiologist* will contain, illustrated by plans of the church of Bethlehem, and of the Crypt of the Nativity, and an engraving of the latter, the fifth part of the *Churches of Palestine*, completing the series and the description of the Basilic of S. Mary, at Bethlehem. They cannot but feel deeply gratified in having been the channel to communicate the first systematic description which has appeared in English, of a spot so deeply interesting to every Christian, and yet so little known, and beg to give their best thanks to the learned author of this elaborate and instructive series, for his great kindness in writing it.

They likewise take this opportunity of expressing their obligations to the author of the very erudite and interesting series of papers on the "Credence," of which the second part is now in the press. While singling out, with many thanks to other kind friends, these two very valuable serial contributions to the pages of the *Ecclesiologist*, both of them by writers who have never been upon the Committee, they beg leave to invite the attention of all interested in the science of Ecclesiology to the fact that although the Committee necessarily keep the control of their official Journal in their own hands, and claim the direction of its general principles, they are as far as possible removed from any desire to maintain a monopoly in the authorship of it. Their wish is to maintain, with a definite line of action, a periodical which shall occupy a distinct ground, and one which has never been taken up by any other among those of the day which are devoted to the service of the Church; and in so doing, to afford a channel through which those who have made Ecclesiology their pursuit shall be enabled to communicate to the world the result of their studies. The Committee cannot too often repeat that the scope of the *Ecclesiologist* is not Church Architecture merely, but the general science of Ecclesiology, under which they consider that Ritualism is legitimately included.

The Committee have great gratification in calling the attention of the Society to the formation of a new Society at Cambridge, which may, they trust, occupy at least a considerable portion of the ground formerly taken in the University by the Cambridge Camden Society.

Of practical operations the most important in which your Committee have been consulted is the restoration, in a manner very gratifying to ecclesiologists, of the west front of Chichester cathedral, a work attended with peculiar difficulties, which they hope have been surmounted successfully under the direction of the able local committee which has so kindly consulted the Ecclesiological Society.

An interesting application has been made to the Society on behalf of the British merchants at Guttenburg in Sweden, and the design of a church furnished for them. Of others may be mentioned, the almost entire rebuilding of S. —, Kemerton; designs for a yeoman school and chapel; and an opportunity which has occurred of assisting and directing the ecclesiological movement in Philadelphia.

The Society, last year, forwarded a chalice and paten of our manufacture to the Rev. W. H. Walsh, Christchurch, Sydney, as a token of its sympathy with his efforts in the cause of Australian Ecclesiology. The following letter in acknowledgment of the present will be heard with interest :

*“ Christ Church Parsonage,  
Sydney, New South Wales, 3rd Feb., 1847.*

“GENTLEMEN,—I have to acknowledge with sincere gratification and thankfulness the receipt of a paten and chalice of the (late) Cambridge Camden Society's manufacture and design, which have been transmitted to me by Mr. Alfred Stephen, of Trinity College, on behalf of the Committee, as an offering to the church of which I am the incumbent.

“I value the gift highly for its own sake, as it not only meets my wish to see the holy table of my own church provided with sacred vessels of correct design and manufacture, instead of the wretched devices of modern silversmiths; but will also put it into my power to make suggestions in other quarters where churches are building: and it is highly desirable that our diocese should possess at any rate one good example of form and workmanship.

“I value also the truly kind spirit which has actuated the committee in taking cognizance of the affairs and doings of their Antipodean brethren, who however, let me assure you, are not uninterested observers of your society's proceedings, and whose hearts are gladdened by any act or word which realizes the sympathy of joy or suffering existing between those who, outwardly far distant from each other, are knit together in the one communion and fellowship of the Holy Catholic Church.

“In the hope that Mr. Van Voorst, my agent, will have continued or renewed my subscription to the society—from which I expressed a desire to be dissociated only while there was any doubt as to what character or principles it might ultimately assume after the rupture at Cambridge—I have now, as a member of the society, to request the committee's assistance in furnishing me with a paten, chalice, and flagon, of their design and manufacture for S. —\* church at S. Leonard's, a township that has risen up on the north shore of Port Jackson, exactly opposite this city. I am authorised by the gentleman (the churchwarden) for whom I am acting, to say that within the next five or six weeks he shall be prepared to remit through me a sum of £25; and, judging from what is set forth in the *Ecclesiologist*, No. IX., I conclude this sum will be sufficient to provide the vessels above mentioned of a ‘beauty and decency’ seemly for a small church. I am sure it will not lessen the committee's disposition to do us this service, when they hear that this money has been raised from the proceeds of the sale of some family plate offered by the gentleman referred to for this special purpose on a high and holy principle, easily understood by the right-hearted. I would also mention that he has been the most active instrument in bringing the church to completion, and in the subsequent erection of a parsonage; raising funds by personal solicitation from a not very willing and rather intractable community, and with his own hands cutting the font and doing much of the decorative work in the interior of the building. I will say nothing of the architectural character of this church, as it is one of those unhappy specimens of the result of ecclesiastical ignorance and bad taste, of which there are already too many examples in the colony, my own church in its earlier work and main features not excepted. Happily, however, we are coming to a better state of things. The four years during which Mr. Edmund Blacket has been employed on church design in the colony have effected quite a revolution in our church-building. Little by little the country is being studded with churches of good design and construction, such as I am sure even the rigid criticism of your society would not fail to approve.

“Our cathedral, too, has, after some little struggle, fallen into the same good hands, and so far as past blunders will admit, bids fair to be one of the best

\* The dedication in my next.

cathedral designs, properly so called, of modern days. The committee numbering amongst them some not well informed laymen, have, contrary to expectation, entered heartily into the architect's plans, and have readily consented to all his suggestions and alterations. The appendage of the Magdalen tower to a short prim quaker-like nave has been put aside; and two well-proportioned engaged towers are to take its place at the west end, so as to effect an extension of the nave. A lantern-tower is also to be added at the junction of the nave and transepts (whose starved narrowness cannot now be remedied); and buttresses and flying-buttresses will be added both to the old and new work of the choir, nave, and clerestory. I shall endeavour to procure a sketch of both the exterior and the interior for transmission with the remittance.

"I am sure you will pardon my being a little loquacious on a subject of great interest to me, particularly if it should serve to show you that ecclesiology is not quite unthought of or unattended to in this distant and little-understood diocese of the Church of Christ. Accept my hearty good wishes for the society's prosperity, and believe me to be,

"Gentlemen,

"Your very faithful servant and brother,

"W. H. WALSIL."

In the last Annual Report it was stated to the Society that the executor of the late Mr. Maude had not returned any satisfactory answer to the applications for payment of the legacy of £5000. These negotiations having failed, the opinion of counsel was obtained, and was not of a nature to justify the Committee in commencing an action to enforce payment of the bequest.

The successor of Mr. Walters, at Cambridge, has not been willing to release the Society from their engagement as to the hire of the rooms at 6, King's Parade, until the full expiration of the time at Lady-day, 1848. It will not be till then that the Committee will be justified in taking measures for obtaining a room in London.

Some time ago the Committee encouraged Mr. Blackburne, F.S.A., to undertake the publication of a series of coloured illustrations of decorative architectural painting. The first Part has just appeared, and lies on the table. At a time when Decorative Colour is gradually and steadily making its way into churches, all examples of its few ancient remains are particularly valuable; and as a faithful reproduction of some of them, the Committee recommend the book.

The Committee cannot finish their Report on the Eighth Anniversary without expressing great concern that the President should for the first time have been prevented by severe illness from occupying the post which he has for seven years so kindly and ably filled—a regret which is however lessened, by their happiness in seeing the chair occupied, as it is to-day, by one of their Vice-Presidents.

The adoption of the Report was moved by R. E. E. Warburton, Esq., and seconded by the Rev. J. L. Patterson, who in his speech recommended a greater frequency of meetings.

The Rev. W. Dodsworth rose to speak upon one subject which had been mentioned in the Report. When the law of mortmain had made void the late Dean of Westminster's legacy of £5000, the Metropolis Churches Fund had claimed and obtained £500 out of it under the

existing law. He thought that £500 at least might be obtained out of Mr. Maude's legacy. He also recommended a greater frequency of meetings, and expressed a wish that the *Ecclesiologist* appeared less often.

Mr. A. J. B. Hope, M.P., Chairman of Committees, rose to reply. The case of the Maude legacy had been submitted to counsel, and should be again, with a view to ascertain if £500 could be secured, if Mr. Dodsworth would furnish references. [Subsequent inquiries have satisfied the Committee that they cannot insist on this claim.] Mr. Hope further said, that the Committee would have again to deliberate on the best method of carrying on the *Ecclesiologist*, and appealed to the meeting that the Committee had not been inactive during the past year, although no public meeting had been held.

The adoption of the Report was then carried unanimously.

The audited accounts for the past year were read by the Rev. W. Dodsworth, one of the auditors, in the absence of Mr. F. H. Dickinson, M.P., the Treasurer.

The Rev. G. Williams, of King's College, Cambridge, laid on the table a copy of the laws of the Cambridge Architectural Society, formed in November, 1846.

The following gentlemen were then proposed as the original Members of the Committee for 1847—8, and elected :

A. J. B. Hope, Esq., M.A., Trinity College, Cambridge.  
Rev. Benjamin Webb, M.A., Trinity College, Cambridge.  
Rev. John M. Neale, M.A., Trinity College, Cambridge.  
Sir S. R. Glynne, Bart., M.P., M.A., Christ Church, Oxford.  
Sir Charles Anderson, Bart., M.A., Oriel College, Oxford.  
John D. Chambers, Esq., M.A., Oriel College, Oxford.

[Of these Mr. A. J. B. Hope reaccepted the office of chairman; and the Rev. B. Webb, Rev. J. M. Neale, and Sir S. R. Glynne, those of Honorary Secretaries; and Mr. J. D. Chambers was elected Treasurer. The Rev. G. H. Hodson, M.A., F. H. Dickinson, Esq., M.P., M.A., and J. J. Bevan, Esq., M.A., all of Trinity College, Cambridge, were added to the Committee.]

The Rev. W. Scott, M.A., Queen's College, Oxford, and C. W. Strickland, Esq., M.A., Trinity College, Cambridge, were appointed auditors.

Mr. Scott, in returning thanks, expressed his hope that steps might be taken for combining and centralizing the various ecclesiological societies, and giving them all a more decided religious character.

Mr. A. J. B. Hope then opened the debate on Church Restoration and regretted that it had fallen upon him to do it. He had hoped that some one more competent than himself would have done it. The question had been lately brought before public notice in an able pamphlet by a member of the Oxford Architectural Society. It had then been taken up by the *Ecclesiologist* in a review of this pamphlet, which laid down that there were three principles which might be followed in Church



Restoration. Still the Committee felt that they had not sufficiently discussed the subject, and therefore proposed it for debate on the present occasion.

The Rev. J. M. Neale recapitulated that these three principles were styled the Conservative, Destructive, and Eclectic, took up the Destructive side of the question, and announced his readiness to see Peterborough Cathedral pulled down, if it could have been replaced by a Middle-Pointed cathedral as good of its sort.

The Rev. J. L. Patterson announced himself a Destructive, still he did not think that all previous stages ought to be obliterated. In practice he would keep up all the intermediate steps of architectural development.

The Rev. W. Scott pointed out how unsatisfactory it was to have nothing more than rules for indiscriminate destruction. We have no constructive theory. The Destructive theory by itself would have left us absolutely nothing by this time but such churches as All Souls, S. Marylebone, for example.

Mr. Patterson explained (having by a slip of the tongue praised Third-Pointed in his speech) that he had meant to state that Middle-Pointed was the highest type of church architecture, which should be always followed in future constructions. He wished to retain other styles as intermediate links.

Mr. W. C. Luard was a Conservative. Churches were not only temples of God, but historical monuments, and as such ought to be preserved. He defended therefore the retention of Third-Pointed clerestories, and even the preservation of a Third-Pointed window in Barpeston church, which must be allowed to be a deformity, but of which we could not exactly tell what it replaced.

Mr. Hope was an Eclectic. All arts called out invention and imitation. The early Poems of Tennyson were an example of failure in invention. But this was better than the imitation of a Blackmore. There was this danger of excess in imitation in conservative church restoration.

Mr. W. T. Parkins also was an Eclectic; and this, as the least of two evils. We were speaking, not a living, but a dead language, and therefore must choose what we could from all quarters.

The Rev. W. Dodsworth supported the Conservatives. The question ought to be divided into two;—what was best in the abstract, and what was best in particular cases. He also thought that as yet we did not know enough of church architecture to be able to develop safely: nor could he forget the value of buildings of various ages, as historical links.

The Rev. J. M. Neale, in reply to Mr. Scott, observed that the ancient architects only destroyed the works of their predecessors in the belief that their own were better. He himself, could he know that a better style than Middle-Pointed was discovered, would destroy every Middle-Pointed building. Mr. Hope also had accused destructiveness of irreverence. But those who altered every stone of the Martyrdom at Canterbury, could not be charged with irreverence towards S. Thomas: nor could S. Helena, although she had altered every inch of the Holy

Sepulchre itself. He appealed to Mr. Williams for an account of these alterations.

The Rev. G. Williams denied that S. Helena had made so complete an alteration. The Holy Sepulchre had always been a rock on the ground. S. Helena had not therefore to cut away the mountain from around it, as though it had been a rock sepulchre. But she had cut away the front of the cave, (for it was double,) in order to adorn it. S. Helena was less a destructive than a conservative, for she had cased the whole tomb with marble, to preserve it.

Mr. Neale considered such casing to be destructive, considered in an æsthetical point of view. The Romanesque work of Gloucester had been cased in Third-Pointed work: and surely this was an example of destructiveness.

Mr. Luard rose to explain that though he was a conservative, his theory was not unbending. For example, he would not in restoring Jesus College Chapel, Cambridge, keep the debased east window, the original design being well known.

Mr. A. H. Burford thought that the Eclectic theory had quite gained the day in point of argument. Conservatism, he thought, had been rejected by the sense of the meeting, and the contest now lay only between Eclecticism and Destructiveness.

Mr. Parkins considered that the destructive was the right *theory*, but untenable in practice.

Mr. Scott rose to ask if any one knew any thing of a body of some pretensions calling themselves Freemasons of the Church.

The Rev. B. Webb said that the Committee had some time since seen a prospectus of that body, which appeared to be very elaborately organized. Some practical works of some of their Professors he had seen, and had not thought worthy of approbation. Upon the general question of the discussion, he announced himself an Eclectic, and dwelt on the necessity of ascertaining what limits should be fixed to the value of association as attached to styles or details in any restoration. He mentioned the example of Avington church, to which a member of this society had succeeded, and which was to be restored, where the crushed Romanesque chancel-arch which had often been engraved, and considered as a curious specimen, must, if restored at all, be made perfect, and so lose its chief merit in merely antiquarian eyes. In re-building the President's church, at Kemerton, a great question had arisen respecting the retention of a plain but good Romanesque arcade in the north aisle.

Mr. J. D. Chambers inclined to be a conservative, especially from a sense of what was due from us to the intentions of the founders of religious edifices, which he thought had not been sufficiently considered in the debate. He referred to the ancient and most interesting buildings so happily preserved in Ireland.

The Rev. J. Pocock (not a member of the society,) rose to announce himself a Freemason of the Church. Their object was to recover and maintain true principles of architecture, as connected with true church principles. Their 'chapters,' — for so their meetings were called, although here their name had met with ridicule, — were always begun

with prayer : and there was reason to hope that they might become that central body which some of the speakers had wished to see.

Mr. Webb apologised for any unintentional slight on the Freemasons ; he had only said the little he had known of them.

Mr. G. E. Street argued against the Destructive theory, that you must destroy entirely, if at all : but few would go so far as this. He thought that Eclecticism might sometimes even require the destruction of Middle-Pointed work.

Mr. Hope quoted the projected restoration of S. Patrick's, Dublin, as a case, in which the committee had recommended on an Eclectic theory, to destroy some poor *Middle-Pointed* windows in the aisle in order to restore the First-Pointed nave.

The Dean of Chichester, Chairman, wound up the discussion in favour of the Eclectic theory ; considering Conservatism a Chinese principle, and Destructiveness a most dangerous experiment. Variety, he thought, should pervade art, as it does nature. By adopting the Eclectic theory, we might hope to develop something more beautiful than ever yet known. In the mean time we are not to keep up nor copy deformity, but aim at advancing and developing the ideal of beauty.

Mr. Scott amusingly gave hopes that some such happy success was at hand, to be exhibited in a pagan church by Mr. Cockerell, now building in Moor Lane, Cripplegate, which was beyond human belief, for ugliness.

Mr. Hope called the attention of the Members present to two extremely beautiful and elaborate drawings exhibited by Mr. Shaw, of the Fishmonger's Pall, and the Countess of Newburgh's Cope ; thanks were voted to him for his kindness in sending them.

Thanks having been voted by acclamation to the Very Rev. Chairman, the Meeting, which was very large, adjourned.

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## OXFORD ARCHITECTURAL SOCIETY.

At a Meeting held on Wednesday, May 5th, the Rev. the President in the Chair, the following new members were admitted :—

F. Adams, Exeter College.  
H. Meynell, Brasenose College.  
F. Palmer, Merton College.

The President then read the list of candidates for election at the next meeting, and of presents and purchases.

The Librarian read the Report of the Committee ; it mentioned several applications for advice with respect to monumental memorials for churchyards, and suggested to members the investigation of ancient examples of simple and appropriate forms, alluding to those discovered in Bake-well churchyard, of which an account has recently been communicated by the President. It adverted to the restorations now in progress at Dorchester Abbey Church, Oxfordshire, and solicited aid for the replacing the ancient stained glass in the east window, and filling the new

portion of the new window with new glass. It then announced that in the room of Mr. Lowe, who has left Oxford, the Hon. G. F. Boyle, of Christ Church, has been appointed Secretary.

The Rev. W. Sewell, B. D., Vice-President, delivered a lecture on the Corruption of Greek Architecture, prefatory to the introduction of Gothic.

The President and Mr. Patterson confirmed some remarks in Mr. Sewell's Lecture.

A Letter was read from the Rev. G. Williams, of King's College, Cambridge, calling the attention of the Society to the appeals made in the *Ecclesiologist* of November and April, for aid to the orthodox Patriarch of Antioch, in his efforts to restore some of the ancient churches of his Patriarchate to Christian worship.

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## ANNUAL GENERAL MEETING OF THE EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE Annual General Meeting of the Exeter Diocesan Society, for encouraging the study of Church Architecture, was held at the College Hall, on Thursday, the 15th of April last.

The Right Rev. Bishop Coleridge was in the Chair.

The Rev. P. Carlyon, one of the Honorary Secretaries, read the Annual Report of the Committee, from which we make the following extracts :

The Committee of this society invites its members to attend the Quarterly and Annual Meetings. The Committee would suggest whether something like the free-masonry of former times may not be established between the several kindred societies throughout the kingdom, not indeed to revive secret tokens, but to secure con-fraternity, agreement, and uniformity of action—a consent among themselves to promulgate the same principles and lessons from one extremity of the land to the other. They hope this hint may meet the eyes of the Committees of similar societies, and kindle the same desire.

In taking a review of the progress of Church Architecture in this Diocese, and of symptoms of the usefulness and stability of this society, your Committee find grounds for congratulation and thankfulness. The testimony of New Churches built in this Diocese previously to the formation of its Architectural Society, present such a contrast in their style and character to those erected subsequently, that we may venture to date the improvement in church building from the time of the society's institution. We have no cause to boast. Nor again is the dawn of a brighter day without a cloud. Yet, on the whole, in the last seven years, there has been a steady advance in the study and progress of church architecture. We can point to Exwick, Barnstaple, Torquay, Chevithorne, Woodbury Salterton, Allhallows-on-the-Walls, and several other places for illustrations. Compare with these the five last churches erected in this city prior to the year 1840 ; and who will not own that a risen sun has dispersed the shades of night? whatever



share this society may have had, if any, in promoting this improvement, its use may now be, at all events, to foster and extend it.

Limiting the review to the past year, the committee has had the gratification of being consulted on proposed works in eight instances, presenting every variety of operation. The first of these, in time as well as importance, was the consultation of the society by the Bishop of Fredericton on a proposal to remodel the plan of his cathedral so extensive as to amount, externally at least, to a new design. The increased dignity, and nearer approximation to the character and type of the cathedrals in our own cities at home, which would be thus acquired, afforded as much pleasure to the Committee to concur in the new design, as they felt it an honour to be consulted. Few will question the propriety of taking the model of a cathedral rather than of a parish church, however beautiful, as the type of a new cathedral—and, if it pleaseth Almighty God to prosper and accomplish the noble purpose of the Bishop, this society may remember with no ordinary gratification, how closely associated with it were the founder and the architect of the first pure cathedral in the Pointed styles that has ever been reared in a British colony. Of the seven churches in this diocese of which the Committee have given their opinion, reports have already been made to the society at the quarterly meetings. The seven churches alluded to are Stratton, Plympton, Virginistowe, Petton, Chudleigh, S. Agnes, and Gerrans. Mention is again made of them only for the sake of recording the whole transactions of the society in this province of its operations during the past year.

Three sheets of "Rough Notes for correction" have been issued in the past year—on which the society will be glad to receive communications. Similar notes are in hand, relating to churches in other deaneries.

The Committee is engaged in promoting the formation of "District Committees" as a means of extending its influence and awakening an interest in its objects throughout the diocese. The district committee will hold its first meeting in Plymouth.

A project was at first started with a view to establish an independent Architectural, Archæological, and Statistic Society at Plymouth, for the purpose of incorporating, if possible, the society in embryo with the Architectural Society of the diocese. After a correspondence of some length, it was resolved that certain rules ultimately agreed upon by your committee, should be proposed as the terms upon which the parties treated with at Plymouth should be invited to merge their projected society into a District Committee of the Diocesan Architectural Society.

Those rules were alternately and definitely adopted at a meeting at Plymouth, summoned for the purpose, on Thursday, April 8th.

Such being the consummation of a treaty which establishes a District Committee of this society in the very populous and important town and neighbourhood of Plymouth; such being, moreover, the basis for an extension of the active influence of this society into other localities of the diocese—your Committee have great pleasure in laying this their "act and deed" before the members at large, and in stating now what

those "Rules" are, which they trust will give fresh strength and unity to the society's future operations.

The Committee intend to correspond forthwith with one of the Society's Local Secretaries in Truro, or its neighbourhood, and to endeavour to establish another District Committee—in that chief centre of population in Cornwall.

The Rev. J. W. Karslake, in moving the reception and adoption of the report, referred, in terms of satisfaction, to the allusion made in it, to the cathedral, now being erected in the city of Fredericton, New Brunswick.

The Rev. G. T. Smith seconded the motion, particularly adverting to the "practical" character of the Report.

The Right Worshipful the Mayor of Exeter suggested a slight amendment of the Report, before the resolution was put. It was well known that there was hardly a city in the kingdom, in which there was such a paucity—he might say, indeed, such an utter absence—of churches, with any pretensions to architectural character. He knew of only one, in the city, which was not a positive discredit to the taste of the day in which it had been erected—and that one was the church of All-hallows-on-the-Walls. It was desirable to have it inserted in the Report, in the list of those which had risen recently, on account of its present unfinished state. He thought, if public attention were drawn to it, as it would be, by its being there inserted, it would tend to an earlier filling up of the list of 5*l.* subscriptions which had been lately set on foot. He was very anxious to see the church completed, and he was quite sure that the members of this society would readily concur, in any proposition that might tend to promote that object.

The Mayor's suggestion was unanimously adopted, and the amendment immediately made, as will be seen by the extract from the Report which we have made above.

The Rev. W. Karslake announced his intention of endeavouring to establish a District Committee, in the locality with which he was more especially connected.

The Rev. Dr. Boulton presented to the society a drawing, made by Mrs. Boulton, of the ancient granite font in Bodmin Church.

Mr. T. G. Norris presented the society with the rubbing of a brass found in Stoke D'Abernoun church, Surrey. The figure was entirely swathed, except the face, and on the brow appeared a cross. It represented what was commonly called a "chrysom child," and perhaps it was as well to add, that it was a memorial to a departed infant, which had been baptized; such infants were always represented in this peculiar style.

The Rev. Prebendary Harington said, it was a very common notion that a "chrysom child" was a child which had died unbaptized. Such, however, was not the fact, although there were spots of ground denominated "chrysom ground," in many of our church-yards, appropriated expressly to the burial of unbaptized children. He believed the fact to be, that a "chrysom child" was a child which had died within three weeks of its birth. The rule of the church, as they were aware, was to require baptism within eight days. At the time of baptism, the

child was wrapped in what was called a chrysom robe, and when the mother came to church, for the purpose of returning thanks, this robe was deposited in the church, and kept there until the time of confirmation. Whenever the child deviated from the path of rectitude, this robe was presented to its view—as emblematic of the purity it had received at baptism—but, if it died after baptism, and before the churching of the mother, it was then called a “chrysom child,” and was buried in the “chrysom robe,” as this memorial represented. The Rev. Prebendary proposed the appointment of the patron, president, officers, and committee for the ensuing year. He regretted to find, that they were to lose, from that day, the kind and efficient services of one of their officers, whose ability had been manifested in the report which they had just heard read. His friend, Mr. Carlyon, felt that his various heavy avocations prevented his giving up sufficient time to the business of the society, and he had, therefore, felt himself compelled to relinquish his post. Although it would ill become him, as a brother clergyman, to say any thing, in his presence, of a laudatory character, yet he was quite sure the meeting would join with him, in thanking him, for his able and zealous exertions in the society’s behalf. The regret which he should otherwise feel, in announcing Mr. Carlyon’s resignation, was somewhat relieved, from his being permitted to name as his successor, in conjunction with Mr. Lightfoot, a rev. friend of his—the Rev. W. Sloane Evans—and from what he knew of that gentleman, he felt convinced, that at the close of the ensuing year he would justly claim their thanks, not on his retirement, but for his past efficient services.

The Rev. Prebendary G. M. Coleridge seconded the motion, and it was unanimously carried.

Mr. George Cox, of Trinity College, Oxford, then read a paper on “The Development of Anglican Ecclesiastical Architecture.”

Thanks were voted to Mr. Cox for his paper, and thanks having been also given to the Right Rev. Bishop Coleridge, for his kindness in taking the chair, the meeting separated.

## GENERAL HALF-YEARLY MEETING OF THE YORKSHIRE ARCHITECTURAL SOCIETY.

THE General Half-Yearly Meeting of this Society was held in the Society’s Rooms, Minster Yard, York, on Thursday, April the 29th, at 2 o’clock.

The Venerable Archdeacon Wilberforce took the Chair.

The minutes of the last meeting being read, the Rev. John Kenworthy, Rector of Ackworth, was elected a member of the Society.

Several works which had been purchased by the Society were laid upon the table.

A Paper was then read by A. H. Sharp, Esq., on the open timber roofs of the middle ages which was illustrated by numerous drawings including sections of the roofs over Westminster Hall, Pattrington

Church, S. Sampson's Church, York, S. Anthony's Hall, York, ancient Barns at Selby and Bolton Abbey, with many others.

Mr. Sharp also laid before the Society drawings of an ancient warehouse in First Water Lane, York, which it had lately been found necessary to demolish.

The thanks of the Meeting were given to Mr. Sharp for his interesting contributions, and a resolution was passed directing the Secretaries to request all architects who are Members of the Society to deposit with the Society drawings of any ancient buildings of interest which they may have occasion to take down in the course of their professional labours.

Drawings of the ancient roofs over Birdsall Church and the North Transept in York Minster were presented by F. Bell, Esq., for which the thanks of the Meeting were returned.

The following grants of which notice had been given at the last Meeting, were made—£40 for stained glass in the East Window of S. Paul's Church, Hull.

£15 for the restoration of the East Window of S. Sampson's Church, York.

£10 for the restoration of the West Window of Holy Trinity Church, Goodramgate, York.

£10 for the restoration of the East End of Askam Bryan Church, on condition that the general plans for the restoration of that building should be approved of by the Committee.

£8 for the restoration of a Doorway in Bramham Church.

£3 8s. additional grant for a Font in East Cottingham Church.

And notice was given that at the next Meeting additional grants would be moved for the restoration of Howden Church, and Holy Trinity, Goodramgate, York.

We have received the Fifth Annual Report of this Society. Among other matter, it contains a Reprint (with ours and our Publisher's permission) of the Paper on the Parish Churches of York, contained in the *Ecclesiologist* for last September.

## REVIEW.

*Documents relating to the Foundation and Antiquities of the Collegiate Church of Middleham, in the county of York*, by the Rev. W. ATTHILL, Canon and Sub-Dean of Middleham. London: for the Camden Society. Nichols and Son, 1847. pp. xxx. and 112. Small 4to.

RICHARD III., when Duke of Gloucester, made Middleham Castle, in Wensley Dale, his favourite residence. In consequence, he exerted himself to get the parish church of that place raised into a college, for which he got the king's licence in 1477; Archbishop Booth co-operating, the new foundation was completed in the following year, and endowed with great privileges, and Pope Sixtus the IVth's bull of confirmation was procured in 1482. Though thus honoured, the church was not rebuilt on a scale befitting its new dignity. But it must not be forgotten how soon after the foundation Richard III. was killed. Mid-



dleham collegiate church was singularly fortunate under the next dynasty, (strangely so, considering who the founder of the college was,) for the Vicar-generalship of Cromwell was felt there by the issue of a charter of privileges to the Dean. From that day to this, it has continued a collegiate church; and if in no other way distinguished, it has, we may hope, done good by the perpetuation of the daily service.

The work before us is the work of a good churchman-like spirit, and contains a large mass of information, pleasantly, though not very systematically given. In the preface is given the Ecclesiology of the church, from the journal of "an eminent archæologist," whose name is not mentioned. From this it appears that the church, which is not cruciform, was originally First-Pointed, (with a single remnant of the old Romanesque one, in the shape of a moulding, embedded in the wall,) but altered by Middle and Third-Pointed insertions. Of its present fittings, the body of the work gives the following melancholy details:—

"Prior to the incumbency of Dean Cotes" [from 1719 till 1741], "the collegiate church of Middleham, according to the accounts which we have collected from the oldest inhabitants, one of whom died a few years since at the advanced age of ninety-seven, was fitted up in the manner of a cathedral church, or college chapel, with open seats running east and west" [?] "while the choir contained the ancient stalls of the dean and chapter. The dean, fancying doubtless that it would improve the church, pulled down all the open sittings from the nave, demolished the antique stalls, portions of the carved work belonging to which may still be traced throughout the sacred edifice, pulled down the rood-screen, and completed his innovations by filling nave, choir, and chantry, with large square pews of oak; and then he was left to bear alone the expenses of the costly work."

In the introduction we hear of "new stalls," which gives us great gratification.

It is a curious and interesting fact, though perhaps we may be a little transgressing our limits in mentioning it, that the penitential system of the church appears in force in the peculiar of Middleham, after it had fallen into disuse in other parts of England,—indeed within the lifetime of many now but middle-aged persons. The two successors of Dean Cotes enjoined penances, and Dean Nickolls, the immediate predecessor of the present one, more than once exercised his power—one instance of this is recorded in the following interesting extract from the Middleham Court Book of the year 1799:—

"That Thomas Ibbotson should be suspended from the office of parish clerk, without forfeiting the wages, until after the 10th day of February then next, being the first Sunday in Lent; that he do not approach the Sacrament of the Lord's Supper on that day, that, by the prayers of Lent, he might be fitted for it at the festival of Easter; and lastly that, on the first Sunday of the ensuing Lent, he should stand during service until the Nicene creed was read, before the font under the gallery, and then depart to a private seat, after having read distinctly the following acknowledgment, viz.:—

"I, Thomas Ibbotson, do acknowledge that, on the day of the Feast of Circumcision, I behaved very irreverently in the house of God; that I interrupted the divine service, and conducted myself in such a manner, both in

the church and out of it, as to give just cause of offence to the congregation then present; that I was led to this misconduct by resentment, and not being perfectly sober at the time, for which I beg pardon of Almighty God, and do promise to order myself with greater sobriety and decency for the time to come."

The present collegiate establishment at Middleham comprises a dean and six canons.

We congratulate the Camden Society upon this publication, which is the more interesting as being the production of a member of the Collegiate Chapter.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

*Effects of Western Galleries.*—In a sumptuous church of Pointed Architecture (one of the very earliest revivals of Christian architecture for church purposes) at a not unfrequented watering place, there is a western gallery spanning the westernmost bay of the nave. We observed a few Sundays ago, that many of the congregation put on their hats as soon as they got under this gallery, though still in the nave, though there was a tower still to be traversed before they left the church. We do not accuse any of these gentlemen of meaning to be irreverent,—far from it. But in the first instance, they have never looked on the porch as a part of the church: and secondly, the darksome portion of the building under the gallery is so like a porch that they involuntarily did there what they would do in the porch. This, of course, is but one instance out of many thousands. Still in a church with some pretensions to architecture, the thing becomes far more flagrant than in a mere modern preaching house. So much for galleries, and specially western ones, which some consider the most harmless of the brood.

Some sixty years ago the parishioners of S. John Baptist, Withyeombe (near Exmouth), pulled down the body of the church, situated at some distance from the village, and built a frightful conventicle-looking building with the materials nearer home. The aisle still remains, the arcade being blocked up (the style is Third-Pointed), and contains the fittings and furniture of the now disused church (pieces excepted). The font is good. Burials still take place in the churchyard. Might not this remnant, at least, of the church be used either as cemetery chapel, or preferably for the convenience of the adjacent part of the parish? We venture to call the attention of the Exeter Diocesan Society to this church.

"H. A. E." calls our attention to the lamentable condition of the noble church of S. Mary the Virgin, at Oxford. We fully agree in what he says, and earnestly trust that before many years it may wear another appearance, and one more creditable to the University, for whose use it is to a great extent employed. We are sorry that we cannot, as he wishes, suggest some means of commencing a subscription towards the restoration of the church. Such an undertaking must emanate from Oxford itself, and be the spontaneous act of the members of the University. All that we can do is to protest, which we do most loudly, that this restoration is long due.

The Rector of the parish of Charlton, in Dover, Kent, has deliberately removed the font from its position at the western end of the nave to the north side of the altar within the rails. At the same time some moveable benches, placed by the former rector for the accommodation of the aged poor of the parish and the school children at the intersection of the transepts and chancel, have been removed, and in their place two hideous square deal pens have been

erected, from which the poor are carefully excluded. A throne, too, has been devoted to the clerk in the chancel, and the catholic arrangements of the former rector have been entirely subverted.

Received:—"J. F. T."; "M L A S" on the vexata quæstio of "Lych-noseopes"; "W. C. L."

We have had a very interesting letter from "T. S. P." detailing the case of a village in Yorkshire, three miles from any church, where the newly appointed clergyman has instituted a service in a room small and insecure. He asks our advice respecting a temporary wooden church, to hold three hundred, as correctly arranged as possible. We can assure our correspondent that we wish we could help him more than we are able. At present the manufacture of such churches is in the hands of Mr. Thomson, of Limehouse, who, though very well meaning, is not as yet as expert a ritualist as one engaged in such a work ought to be. We shall take our correspondent's case into serious consideration. It is a matter by no means new to our thoughts.

We see the impropriety which "F. J." points out in his having to pass close to the people in the chancel, if the reading stall be placed as we recommended it, not in the *midst* of the other stall-seats, but (so as to be one of them,) the most westerly stall either on the north or south side. Still this evil is the lesser one, for a constructional error can only be remedied with difficulty, whereas the one to which "F. J." alludes will vanish as soon as ever he shall be in a position to reserve his chancel for the exclusive use of those immediately engaged in the performance of divine service.

It is not in our line to act as touters to the shows of London, but still we cannot resist advising those of our readers who will go there with a view to pursue their ecclesiological studies, to visit the Diorama of the interior of S. Mark's, Venice;—it will give them a wonderfully vivid impression of that gorgeous cathedral.

END OF THE SEVENTH VOLUME.

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# REPAIRS AND RESTORATION

OF

## ST. PATRICK'S CATHEDRAL.

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THE venerable Cathedral and Collegiate Church of St. Patrick, Dublin, is now in a state of such great dilapidation, that it has become necessary to make a vigorous effort for its repair and restoration.

The Economy Fund of the Chapter is wholly inadequate to this object, being absorbed by the expenses required for Divine Service, and in the payment of interest for debts incurred on account of former repairs.

An appeal must therefore be made to the Public for the funds required, in the confident hope that, when the real state of the case is made known, the piety of those who love the Church, and value her services, and the good taste of all who prize so ancient and pure a specimen of Christian architecture, will not suffer this venerable pile to become a ruin.

That a parochial church existed on the present site, from a very early period, there can be no doubt. The establishment, however, was changed into a college of canons by Archbishop John Comin in 1191, and soon afterwards became the metropolitan Cathedral Church of Dublin. To this period we must therefore refer the commencement of the present structure, although the architecture bears evidence of being more than half a century later; an ancient Norman font, and perhaps a portion of the pulpit, being all that now remain of an earlier date. The rest of the building is probably coeval with the present Chapter House, formerly the Lady Chapel, which was erected by Archbishop Sandford in 1271.

The tower or steeple is of a period still later, having

been built for a peal of bells in 1370, by Archbishop Minot. It stands engaged in the north wall of the northern aisle of the nave. On this tower the spire was added in 1749, from money bequeathed for the purpose by Dr. John Stearne, Bishop of Clogher, who had been Dean of St. Patrick's.

The church consists of a nave, choir, and transepts, all of which have aisles; together with a Lady Chapel, now used as the Chapter House, which appears to have had aisles also. The whole church is 300 feet long from the west, or St. Patrick's gate, to the eastern wall of the present Chapter House. The breadth of the transept, from St. Paul's to St. Nicholas's gate, is 157 feet; and the breadth of the nave, with its aisles, is sixty-seven feet.

The architecture exhibits a most perfect specimen of that period of pointed architecture, known as early English, and possesses the rare merit, for which Salisbury Cathedral is so justly celebrated, being of an uniform style throughout.

The choir is lofty, and finely proportioned. At the north and south sides of the eastern end are two smaller arches, solid below, which contained, on the south side, the sedilia and piscina, and on the north, probably, a tomb, serving as the Easter sepulchre. The pier-arches, like those of the nave, are octangular, with shafts attached to the sides, and continuous mouldings between. The capitals exhibit an endless variety of the beautiful and highly relieved upright foliage of the thirteenth century, most of which will bear comparison with the best specimens in Salisbury, or the far-famed York Minster. Fortunately, the greater number of these have remained uninjured through so many centuries, and a comparatively small sum, judiciously laid out in removing the numerous coats of paint and whitewash under which they now lie concealed, would again restore their exquisite forms to the admiration of all lovers of Christian architecture. The recent removal of the monuments and masonry with which all the arches of the choir were blocked up, has brought to light some of the ancient painting and gilding on the capitals and mouldings; and it is not impossible that some curious frescoes may yet be discovered when the whitewash is removed. There were also heavy wooden galleries running across some of the arches, which the Dean has very lately taken down.

The archivolts of the arches are exquisite compositions of the round and hollow mouldings peculiar to the thirteenth century. Over the pier-arches runs a richly moulded triforium, composed of drop arches, enclosing two smaller arches, supported on detached shafts; above this rises a lofty clerestory, which is repeated at the east end by five lancet lights, having jamb-shafts and mouldings, both on the interior and exterior. The triforium also continues round, beneath which an arch, highly enriched with mouldings and columns, leads into the present Chapter Room.

A modern lath and plaster groined ceiling occupies the place of the ancient stone roof, but somewhat lower, the beauty of the whole being thus greatly marred. The organ stands on the base of the ancient rood-screen, which still remains; the old rood staircase leading to the present organ loft.

The aisles of the choir retain their original quadripartite stone groining; but the ribs are in many instances thrust out of their true positions, and the whole is in a very dilapidated condition. They are prolonged eastward, two bays at either side forming aisles to the western portion of St. Mary's Chapel, now the Chapter House; but the arches are at present blocked up. A beautiful triplet, with detached jamb-shafts, is inserted in the eastern end of each aisle: the sides are finished with couplets, beautifully moulded on the interior.

To a spectator standing at the entrance to the choir, and looking west, the nave, even in its present dilapidated state, exhibits many relics of its former magnificence. The stone groined vaulting, however, is entirely gone, shewing the naked timbers of the roof; and nothing but the passages remains of the once beautiful triforium. The pier-arches, of which there are five at each side, are moulded in the style of the thirteenth century: the piers are octagonal, with shafts and corbels attached; but some of the arches are entirely blocked up with huge modern monuments in the Italian style. A large perpendicular west window, erected by the late Dean Dawson, at his own expense, occupies the position of the ancient early English lights, of which some of the jamb-shafts still remain. The aisles, except a small portion of the south-east, have entirely lost their



vaulting. The windows appear to have been inserted in the fourteenth century, probably at the same time when the tower was built by Archbishop Minot. At the end of the north aisle is a decorated window of beautiful design, which belongs to this period; and some of the clerestory windows are also of the same date. The clerestory windows are all beautifully moulded on the exterior, but are now in a lamentable state of dilapidation. The whole floor of the nave and its aisles is at least three feet above the original level, by which the beautiful proportions of the arches are entirely destroyed. The north transept, or St. Nicholas's Chapel, lay in ruins for upwards of forty years. It was rebuilt, during the archiepiscopate of Archbishop Magee, for the purpose of being used as the parish church of St. Nicholas without the Walls. The great arch which separates this transept from the choir is now filled up by a plain wall, against which two galleries, one over the other, have been erected; the western aisle of this transept is converted into a passage from the north door into the Cathedral.

The south transept (formerly St. Paul's Chapel) presents a very beautiful specimen of the early English style, with triforium and clerestory, exhibiting the same mouldings as the corresponding portions of the choir. The western wall is rent from the roof to the ground, and is now supported almost entirely by flying buttresses, erected in the sixteenth century, which are themselves by no means safe. The south window was blown in some fifty years ago, and has been replaced by a miserable wooden substitute, now fast hastening to decay. The eastern aisle of this transept has been blocked up, and the arches closed, for the purpose of converting it into robing rooms for the Vicars and Minor Canons. The arches of the western aisle are still open, and it is now the passage from the south gate into the church. This transept was formerly more walled up, and used as a Chapter House. It is the only part of the church where the floor remains at its original level, except a small space before the western door. The ancient altar steps still exist in the eastern transept, composed of encaustic tiles. There are also here some curious floor crosses of the fourteenth century; but without inscriptions.

The restoration of the Lady Chapel has been, in the first

instance, undertaken, as it appeared to the Committee to be within the compass of their probable means, and could be carried on without interrupting the Divine Services in the Cathedral. This portion of the building consisted originally of a centre and aisles. These were entirely destroyed, and its ancient stone groined roof was replaced by the most barbarous flat plaster ceiling within, and the worst possible kind of small slating without. The details were throughout very similar to the aisles. The east end was lighted by a triplet, with a single lancet at each side, and the sides had couplets similar to the aisles. A peculiar, but characteristic corbel table ran round the entire of this building, formed of trefoiled arches with sloping top. The work of restoration is now considerably advanced, although it is for the present unavoidably suspended for want of funds.

The Committee are well aware that the present is an inauspicious time to come before the public with a demand for money for any purpose, however desirable. But all they contemplate is to effect such repairs as are absolutely necessary for the preservation of this ancient and truly venerable church, and to effect such decent restoration as will render it a Cathedral, not altogether unworthy of the worship to which it is dedicated, of the metropolis in which it stands, and of the Christian sympathy which the Committee hope the necessity of the case may call forth in all parts of the United Kingdom.

In effecting these repairs, the object of the Committee shall be as much as possible to *restore*, not to alter; and to take care that whatever is done, shall be done thoroughly and permanently. For this reason they propose to proceed by degrees, restoring at first only such portions of the building as the funds at their disposal will permit; and they would therefore suggest, that annual subscriptions, or payments by instalments, will be very acceptable from those who may not find it convenient to contribute any large sum at once.

The following Noblemen and Gentlemen, at the invitation of the Hon. and Very Rev. the Dean of St. Patrick's, have consented to act on the Committee, and to receive subscriptions :



THE  
ECCLESIOLOGIST

(NEW SERIES VOLUME V)

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*“ Surge igitur et fac et erit Dominus tecum ”*

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“ Surge igitur et fac : et erit Dominus tecum.”

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## ON THE ECCLESIOLOGY OF CHICHESTER CATHEDRAL AND THE NEIGHBOURING CHURCHES.

[We do not pledge ourselves to the theory contained in this very interesting paper.—ED.]

ONE very interesting branch of ecclesiological study is to observe the peculiarities of particular districts : and it is probable that, if this were carefully done, a much nearer approximation might be made, than one would have suspected *a priori*, towards forming a well-defined ecclesiological map of the whole country. The difficulty would be to express the characteristics of the several districts; for, of course, these would be of a somewhat more subtle nature than those broader ones of material and structure, which are all that an unpractised eye finds to distinguish the churches of one country or diocese from those of its neighbour.

On first entering upon a district with which we have had no previous acquaintance, we are sure to be met by some feature or arrangement interfering with our previously conceived ecclesiological creed; and it is only when the recurrence of the heterodox phenomenon in a dozen different churches in the neighbourhood has led us to the conclusion that that creed had been formed, in this particular, too rigidly, that we begin to appreciate in some degree the marvellousness of that glorious craft, which wrought, on the whole, with such a uniformity of operation throughout the breadth and length of the land simultaneously, that, as a general rule, we *expect*,—confidently expect, and generally without being disappointed,—to find the work of any given period exhibiting the self-same features in the most widely remote localities.

The lover of church-architecture, who takes it in hand to make the tour of the neighbourhood of Chichester, can scarcely be said to be repaid by any great degree of beauty or variety in the churches within easy reach of that city. He runs some risk of being wearied with the

eternal recurrence of the simple and somewhat prim First-Pointed type-mould, in which the village-church of these parts is almost invariably cast. Lancet windows,—faultless, it is true,—well-pointed, well-proportioned, well-splayed, deeply set, boldly architraved,—but a world too numerous, regular, and unvarying;—except where beautifully and richly relieved, as at Appledram, and All Saints', Chichester, and Bosham, with the “dark brilliance” of polished shafts of Purbeck or Petworth; spires somewhat of the shortest and dingiest; aisles but seldom, and those but narrow and penthouse-like, as at Donnington and the Lavants: these are the features which are repeated with little variation in all directions. And one great want will press itself on his attention, viz., the almost total absence of Middle-Pointed specimens of architecture. In vain will he look for the easy flow of tracery,—the light and shadow of the bold and well-contrasted moulding,—the sharp triangular canopy, keenly cutting through and by contrast setting off the exquisitely enriched ogee projecting from it,—the faultlessly proportioned chancel, or chantry, or porch, and all those other features of the Perfect Gothic, which are to the genuine ecclesiologist a feast and an enchantment,—to the thoughtful symbolist “counsels of perfection.” And he will naturally ask how it was that the golden age of sacred architecture never visited these parts—never laid upon these churches that plastic finger of which it may truly be said, “*nihil tetigit quod non ornavit*?”—a question more easily asked than answered. It is not meant to be asserted that there is positively not a trace of the work of this period in the neighbourhood: some honourable though peculiar exceptions will be mentioned presently; but the state of things generally is such as has been described.

But curious as this fact is, a more remarkable phenomenon still arising out of it remains to be stated. What this is will best appear by examples. We enter the time-honoured church of Old Bosham,—the “*fabulosa ecclesia*” of the Bayeux tapestry; and after paying due homage to the unquestionably ante-Norman tower, with its puzzling triangular-headed aperture looking into the nave, and admiring the lofty late Romanesque chancel-arch (of which we shall have more to say), and the well-shafted lancet and other windows of the chancel itself, we turn to the nave, divided from its aisles by four goodly arches, resting on solid circular shafts, and responds. One striking peculiarity we notice, viz., that the two easternmost piers on the south side are based, not upon the floor of the church, but on a mass of masonry some four feet in height, which proves to be the covering of a crypt: and this is, at a first glance, the only difference between the southern and northern piers; and one takes it for granted that the whole structure is coeval, belonging to the period of Transition from Romanesque to Pointed. But on closer examination, it appears, that though the capital-mouldings of the north aisle belong to this period, those of the south as certainly do not, but to the Middle-Pointed period. And it is clearly proved, both by these mouldings and by those of the crypt beneath, that the whole of this side of the church was pulled down and reconstructed in the fourteenth century—a conclusion

which the windows of this aisle fully confirm, exhibiting as they do that *rara avis* of these parts, good Middle-Pointed tracery.

The point which it is our purpose to draw attention to is, that in the piers thus reconstructed there is a palpable design of *imitating* those of the north aisle, which remained untouched. Now it is well known to ecclesiologists that this was a condescension very rarely practised by the mediæval architect. As a general rule, precedent and pattern were as completely set at defiance or disregarded by a "mason" of the fourteenth century as by a churchwarden of the eighteenth. We are justified, therefore, in calling this imitation of work two centuries older an unusual phenomenon. The original bases of the pillars are preserved; the shafts rebuilt in exact imitation of their opposite neighbours as to dimensions; the capital-mouldings alone betray the real date of their construction. That they were rebuilt from the ground, and not merely pulled down as far as the capitals inclusive, the Middle-Pointed crypt curiously comes in to prove. But this is not a solitary instance in these parts. Within the walls of the city of Chichester stands a desecrated chapel, formerly belonging to the Grey Friars. The east window consists of a quintuplet of lofty lancets,—a feature which ordinary experience would unhesitatingly pronounce to be First-Pointed; and the banded shafts which adorn it interiorly would confirm the impression. Yet so it is, that a closer examination proves this too to be Middle-Pointed work, coeval with the rest of the building, which is very clearly of that date. Here, as in the former instance, it is the mouldings that betray the real state of the case. This, then, is a second example of that *imitative* turn in the Middle-Pointed architecture hereabouts, which, however rare in other districts, we cannot, I think, deny to have prevailed here: and we shall find the cathedral affording another instance of it. The present instance is so far more remarkable than the former, that it is not an imitation provoked by any existing feature which had to be matched.

Returning now from our perambulations in the neighbourhood, let us turn towards the mother-church of all these churches—the queenly cathedral of Chichester:—it will be not uninteresting to discover that from her these daughter-churches learned their lore and borrowed their peculiar features. Many cathedrals can England boast of, loftier, larger, more stately, more enriched;—few more graceful and harmonious than this of Chichester. Its characteristic merits are those of form, outline, proportion, rather than of finish and detail. Exteriously, it presents a good though simple instance of the *pyramidal* developement. Under all its present disadvantages of lowered transept and lady-chapel roofs, and demolished north-west tower, nothing can exceed the grace with which it mounts and tapers upwards, winning the eye irresistibly to follow, from the chapels and other appendages at its base, up to the very point of the spire. The eastern pinnacle-turrets, in particular, carry the eye in a regular gradation from the side chapels to the choir-roof, and thence again to the tower. And the pyramidal effect of the whole is repeated, as it were, in the spire taken by itself: there is the same clustering of features (only of turret and pinnacle, instead of chantry or sacristy)



round the base; the same tempting of the eye onward and upward; in this case, by successive bands of exquisite design clasping it at intervals. What the whole must have been, and, we trust, shortly will be, with the roofs complete, we may imagine from its effect even at present. But what it is to our present purpose to observe is, a peculiar and characteristic element entering into this effect, and contributing in no small degree to it, viz., a certain *squareness* of detail, observable more or less throughout, but most obviously in the abaci of the capitals surmounting the nook-shafts which enrich almost every opening. Now on this feature, the square abacus, as occurring in this cathedral, we have something to say. It is, first of all, not a little remarkable, that at a period when the First-Pointed style was, here at least, in other respects so advanced, this decidedly Romanesque feature should have been retained, and so retained as to be, as we have seen, a ruling element in the composition of the entire building. May not this fact take its place by the side of another already dwelt upon in speaking of the ecclesiology of this neighbourhood, as a symptom of *imitativeness* in the architects of the district? Nor is the feature confined to the exterior of the cathedral: only in the interior it enjoys, singularly enough, a divided empire with the circular abacus. In the same work of the self-same Bishop Seffrid the II., who is believed to have completed and dedicated the restored cathedral in 1199, occur the round and the square abacus in the most friendly juxtaposition—as *e. g.* in the triforium of the choir. This would seem to indicate that the interior was finished somewhat later than the exterior. The same balancing between the square or chamfered, and the round, occurs in the coeval conventual church of Boxgrove, near Chichester: the square or chamfered only, we believe, (but evidently from the same hand) at Warblington, near Havant. In the late Romanesque ehancel-arch of Bosham, already mentioned, the abacus is very peculiar, being in a manner double, or consisting of two members,—the upper square, the lower circular, with the usual “cushion” below. One could almost imagine the ambiguous character of this feature, in the neighbouring churches of the next succeeding style, to have flowed, as from a well-head, from this curious specimen, containing as it does the two characters in one.

We might dwell long on other characteristics of this cathedral; but we must confine ourselves to such as fall in with the design of this paper. We have already dwelt on the harmony of the exterior, consisting chiefly in outline and form. We shall find that of the interior resulting in a great measure from number. The cathedral is dedicated in honour of the Blessed Trinity; and the *triplicity* which pervades it is truly astonishing. It should be observed, that it did not bear this dedication originally, but that of S. Peter; it was on its reconstruction by Bishop Seffrid, already mentioned, that the change was made. He was probably led to adopt it by observing the marked triplicity of the original Romanesque nave and choir—of the latter especially. For here not only was there the threefold tier of basement-story, triforium and clerestory, but the number of bays was confined to three. His own restoration, however, was conducted on a much more compre-

hensive system of numerical symbolism. For, first of all, every bay or severy both of nave and choir, (and of the transepts also with a single exception in each) served to set forth the adorable Mystery of the Trinity,—not the general truth merely, by its general construction, but the particulars of it, by the subordinate arrangements. The primary and single arch of the basement; the triforium arch marked as second in order by its subdivision into two; the clerestory aperture marked as third in like manner; and of these, the second rising out of the first, the third out of both,—while all are but one compartment still;—these arrangements may surely without irreverence have been intended, and may by us be understood, to symbolise the First, Second, and Third Persons of the Undivided Trinity; the First Inoriginate, the Second coming of the First alone; the Third of the Second and the First; and yet “not Three Gods, but One God.” The subdivision of the triforium arch may also be significant of the Two Natures in the One Person of CHRIST, and the triple arrangement of the clerestory-opening of the threefold office of the Comforter. Meanwhile triplicity is further impressed on the details, in Seffrid’s work more especially: the nook shafts are triple throughout, the bearing-shafts of the vaulting are clustered in threes, and branch out into three vaulting-ribs above. And the perfection of this triplicity is seen in the crowning feature of the interior, the eastern façade. The ample portal which here forms the basement arch, is flanked, as are the openings above it, with triads of richly foliaged Purbeck nook-shafts; the triforium-story exhibits not one subdivided arch, but two, significant of the ‘Two Natures; and in each of these duality is again set forth by subdivisions; while as if the enrichment denied to the rest of the structure had been reserved to be bestowed on this part, the richest foliage is worked on every capital, and on the spandrels of the sub-arches; and the openings are backed by a rich arcade. The triplicity of this façade is further preserved by the three clustered shafts which divide the openings; and completed by the triplet window which surmounts the whole. But the number *three*, though the prevailing one, is not the only number which enters symbolically into the arrangements of this cathedral, as restored or re-constructed by Seffrid. The number *five* is not so rife with ecclesiastical associations as many others. Still, in connection with the five wounds of our LORD, and with some other less remarkable allusions, it not unfrequently finds a place in symbolical arrangements: *e. g.* the quintuplet of lancets. It has somewhat of an affinity to the number three, as admitting of being arranged as a centre and two subdivided wings: *e. g.* in a nave having double aisles. Again, in combination with the great ecclesiastical or sacred numbers seven and three, it makes up others no less remarkable. In addition with seven, it gives twelve. With three again, it gives eight:—and eight is by very ancient consent the number of perfection, of the new creation, and of the Resurrection. So the Epistle of Barnabas (*vid. Cotelerius in loc.*) “The eighth day, that is, the beginning of the other world. For which cause we observe the eighth day with gladness, in which JESUS rose from the dead,” (chap. 10.) Again, eight combined with five gives the number forty. It would seem to be with a view to pro-

ducing octonary combination that Seffrid admitted the number five as well as three very largely into his plan. By adding two more severies to the choir, he raised their entire number to five, yet almost without interfering with the old triplicity, the new work and the old being so easily distinguishable by their style. In these two new bays, moreover, he preserved the quinary in conjunction with the ternary, by giving a cluster of five shafts between the two basement arches, and also between the sub-arches of the triforium, the flanking shafts being in both cases three. In the eastern triforium-openings we have seen that the ternary plan is preserved throughout. So also the number of steps from the nave into the choir is five; to the altar three more. To the nave again a quintuple effect, unique in English cathedrals, though not unfrequent in foreign ones, was given by the addition of a second aisle on either side. There seems no reason whatever to question that this was part of Seffrid's design, though it has only reached its full developement through subsequent modifications. The number of bays in the nave had always been eight; and this may have suggested to him the introduction of five and three in combination, as the pervading numbers of his restoration. Taking *eight* then as the ruling number of the interior of this cathedral, and bearing in mind what has been said above of its significance, we have between the exterior and interior a most beautiful harmony of expression. Both alike "are telling" of the Resurrection; the one by the upward spring with which it soars so lightly from earth to heaven; the other by the symbolical number so legibly impressed on its arrangement and details.

Our limits warn us that it is time this article should draw to a close. This it must not do, however, before we have touched upon a matter of present and practical importance, which naturally connects itself with our remarks—viz.: the contemplated restoration of the cathedral: and we may as well confess, that our selection of topics for commenting upon has been made with more or less of reference to their bearing upon this subject. If we have been able to detect any characteristic peculiarities in the ecclesiology of this church and district, or in the structure and arrangement of the cathedral *per se*—it seems reasonable that those peculiarities should be duly considered in the restoration. One feature which has been dwelt upon as constituting the principal charm of the exterior, is the *pyramidal* grouping of the whole. It is needless to remark how materially this effect would be aided by the restoration of the transeptal and other roofs. The propriety of restoring these to their original pitch, stands, we conceive, on precisely the same ground as does, *e. g.* that of giving expression to the interior by bringing out the original colour of the Purbeck shafts: it is as truly felt to be a want, as that is.

We allude, again to the chapels, which, gathering round the base of the edifice, materially contribute to its pyramidal effect. We should be sorry, however, to be thought to attach a merely æsthetic importance to such appendages to a cathedral. The particular uses, to which these sacred *oratoriola* were appropriated, have passed away for ever. But surely there are other purposes for which oratories are needed, though not for their original one, viz.: of saying masses for the

souls of those who founded them. We could wish to see in every one of our cathedrals especially, provision made and shelter afforded for private devotion; and these ancient sanctuaries, the side chapels, seem to suggest themselves as most proper to be dedicated to that purpose. In this cathedral the choir aisles terminate, as at Ely, in two small chapels, dedicated in honour of the Blessed Virgin and S. Mary Magdalene respectively. By the very simple addition of a parclose, for privacy's sake, such chapels as these might be made most available for oratories. But this by the way. Our present design was to speak a word for one of these subsidiary buildings in particular, which now forms the chancel to the subdeanery church, the north transept of the cathedral forming the nave. The transept is about to revert to its original purpose, but as for the little building in question, it is, we believe, not very well agreed what its original purpose was. But its having been now for several centuries the most sacred part of a church, seems to give it a claim to be still appropriated to ritual purposes; and by retaining the present screen, and furnishing it in a becoming manner, as a distinct chapel, it is obvious that a variety of desirable ends might be served. The church itself has in time past been used for an early service, as the chancel still is by the students of the Theological college; and there are sure to be occasions from time to time on which such a resource will be needed;—*c. g.* on the temporary cessations, when necessary, of the choral service, on account of works going on in the choir.

But the feature in the proposed restoration which we contemplate with the most interest, is the much discussed window at the west end of the nave, and we entertain the fullest confidence that notwithstanding the great variety of opinion which has been entertained with reference to it, the manner in which it has ultimately been determined to carry out this part of the restoration, will give entire satisfaction to all parties. It may perhaps contribute to a just appreciation of the subject, if we endeavour to state the grounds which appear to justify the decision arrived at upon this somewhat nice question. The west front of the nave of Chichester cathedral consists of a Romanesque framework, so to speak, into which features of later periods have been inserted. Below appears a porch or galilee of First-Pointed work, containing an external doorway of three recessed and shafted orders. The inner doorway is of three similar orders; above is a triplet of lancets, shafted; and above that again, a large window-aperture, at present filled with most hideous upright monials, which with their transom have been not inaptly compared to a gridiron; both those window-apertures are or have been hooded and shafted both within and without. The great question has been, how the disfigured aperture just described ought to be filled up and restored. Three alternatives were proposed, *viz.* : a triplet of lancets, a rose window, and a traceried window. The two former, in particular, had many and warm abettors in the ecclesiological world. In favour of the rose, it was pleaded that each of the other three façades of the cathedral had this ornament; and numerous instances were adduced from foreign cathedrals of its surmounting a triplet:—against this it was urged that no English cathedral has *four* rose win-



dows. The triplet derived considerable countenance from this being the pervading feature of the upper story of the cathedral throughout, as restored by Seffrid; and instances were produced *from abroad* of its being included under a hood, as here it would be, and of its occurrence over another triplet; *not*, however, *at a west end*. But there was, all the while, a fallacy lying at the bottom of both these proposed methods of restoration. It was assumed that the existing triplet, and the doorway below it, were First-Pointed features, and consequently that the feature to be restored must be First-Pointed likewise. The large aperture, which obviously could not itself, from its form, have been of that date, was supposed to have been the work of a later period. Nor was it unnatural to assume that a window bearing the well known triplet form, and ornamented with the accustomed banded shafts, and so very closely resembling that at the east end, *must* be First-Pointed;—or that a doorway bearing so near a similarity to the confessedly First-Pointed outer door of the porch, was coeval with it. Nevertheless, on closer examination, it appears that these were the work of Middle-Pointed architects: the mouldings of capitals, bands, hoods, door jambs, and hood-terminations, all are incontestably Middle-Pointed. And the only account to be given of the matter is that this is another instance of the unwonted imitativeness to which the architects of this district, at that period especially, condescended, as has been shown by examples in this paper. But the fact, once admitted, changes the face of the whole question. It is a Middle-Pointed, and not an earlier feature which disappeared from the façade. The only question that could arise would be whether this imitative character may not have extended to the missing feature, and whether therefore, this ought not to be preserved in the restored one. The question however seems to be answered in the negative, by the following considerations. There are in this cathedral several windows, insertions of the Middle and Third-Pointed periods, for which additional height has been gained by raising, or scooping out, as it were, the vaulting into which they run up. The same scooping-out of the vault has taken place on a larger scale above the west window; which furnishes, as we conceive, incontestable evidence that the window inserted here in the fourteenth century was of the ordinary form, having monials, that is, and tracery. This circumstance seems to set aside at once the claims both of the triplet and the rose; since for neither of them could there have been any necessity to gain every inch of height in the manner described. It may be further observed, by way of completing this discussion of the subject, that the only semblance there is of First-Pointed work in these features lies in the internal hood over the upper windows, and the string course beneath the triplet; of which the former proves to have been borrowed from the original vaulting of Seffrid's work, and the latter to be no less obviously an adaptation of that earlier work to the later. Nor can any argument be derived in favour of the triplet from its matching with Seffrid's work, since the principle of that was to have the apertures arranged one, two, and three, from the ground, an arrangement violated here by the triplet in the second story. For the same reason the rose, though at first sight harmonising in this place with



the arrangement of the other façades, would not do so in reality. Of the traceried window it may be remarked in general that the example of introducing such into the façades of the cathedral had already been set in the south transept, though on a much larger scale, and to the total disregard of the *tier* arrangement. And the design of the particular window which it is proposed to insert seems to harmonise, as far as circumstances allow of, with the other features in combination with it. The shafted monial and quatrefoiled vesica respond to the shafted and quatrefoiled doorway of the porch below: while the division into five compartments by the minor, and into three by the principal monials, will preserve in this window that symbolical combination of numbers which we have seen to be characteristic of the entire cathedral.

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## ON THE CREDENCE.

### No. III.

OUR last paper concluded with a brief extract from the Pontifical printed in the time of Leo X., in which is the earliest instance, so far as we have been able to discover, of the use of the name *credentia* in any ritual book. But we gave only a portion of what is found in Martène, for two reasons;—first, that we had already occupied quite as large a space in the June number as seemed reasonable; and secondly, from a real reluctance to lay before our readers what could not but give them pain to read, as it would give us to transcribe. But the matter falls directly in the way of our subject; and, therefore the whole of what is given by Martène shall here be produced, with Martène's comment.

The offertory being read *a pontifice*,\* and his hands washed, “subdiaconus, dum pontifex abstergit manus, vadit ad credentiam . . . tum ponit super patenam duas hostias mundas et pulcras, et accepto calice cum patena . . . proficiscitur ad altare, et post eum unus acolythus ampullas vini et aquæ portans pro sacramento, ex quibus, antequam acolythus illas ad manus accipit, dat credentiariis ad prægustandum.” While the *credentiarii*—the attendants at the credence, whoever they may be—are tasting the wine and water, the subdeacon with the chalice—the paten containing the two hosts being placed upon it—reaches the altar, and the deacon receiving it from him “statuit illum super al-

\* We have heretofore had so much to do with the *papal* mass, that it may be well to remind the reader that the word *Pontifex* here means no more than Bishop. This Pontifical, printed in the time of Leo, was not the first which appeared in print. One had been printed in 1485, corrected, under the authority of Innocent VIII., by Augustinus Patricius, whose *Cæremoniale S. R. E.* is referred to in the next paragraph: and it seems probable that the Pontifical of the time of Leo might be little else than a reprint of that of Patricius, which was in fact the basis of all the Pontificals up to the time of Clement VIII. The *Cæremoniale Papale* of Patricius, which before existed only in MS. was also printed in the pontificate of Leo, in 1516, with some slight alterations by Marcellus, [Abp.] Elect of Corfu, who, omitting the dedication to Innocent VIII., and all mention of the name of Patricius, prefixed his own name to it. This publication gave much offence, and occasioned severe animadversions on the conduct of Marcellus; a very curious account of which may be found in Mabillon's “Appendix Ordinis Romani V. *Ex Diario Paradis de Crassis*.” Mus. Italic. p. 587. The Pontifical of 1485 is said to be very rare. The passage quoted by Martène from that printed in the time of Leo is found, almost verbatim, in the account of the *missa pontificalis* in a Pontifical, which we shall have to refer to hereafter, Venetiis, 1572.

tare: deinde accipiens unam ex hostiis, cum ea tangit aliam, et patenam, atque calicem intus et extra, eamque dat prægustandam subdiacono, vel sacristæ si adsit; tum patenam cum hostia offert pontifici: et pontifex illam suscipiens ambabus manibus, tenensque eam elevatam ante pectus, dicit *Suscipe Sancte Pater*," &c. The deacon then takes the chalice from the altar, and wine and water being poured into it from the ampullæ which had already been tasted at the credence, he presents it to the bishop [pontifex,] who raises it up, and offers it, saying, *Offerimus*, &c. All this was done, says Martène, "ad vitandum veneni periculum, quod sic in sacristæ caput recidisset." And he goes on to say that he had himself witnessed the same rite in the church of S. Denis, when a bishop celebrated, in the solemn anniversaries of the kings of France.\*

In the papal mass, this pre-tasting of the elements was by no means new in the time of Leo X. Mabillon, in his *Commentarius prævius in Ordinem Romanum*, quotes from the *Cæremoniale Romanum* of Augustinus Patricius, Bishop of Pienze, the dedication of which to Innocent VIII. is dated 1488, a description of such proof of the elements in the papal celebration of the missa major on the feast of the Nativity: in this three hosts are placed on the paten, and the sacristan is made to eat two out of the three.† But a hundred

\* We believe the Archbishop of Paris has a *Cæremoniale* of his own. But in the Roman *Cæremoniale episcoporum*, this prægustation is still prescribed generally in the pontifical missa sollemnis. See Lib. II. c. viii. §§ 60, 61, 62; also the chapters describing severally the duties of the sacristan in collegiate churches, and of the deacon in the pontifical mass, lib. I. cc. vi. & ix. And not only is the wine and water for the Eucharist tasted, but the water also for washing the bishop's hands.

† Museum Italicum, Tom. II. p. xlvii. edit. Paris, 1689. The Gospel being read, "diaconus Evangelii latinus accipit hostiam unam de tribus quæ sunt super patenam, et cum ea alias duas hostias tangit et eam dat sacristæ comedendam, deinde accipit aliam hostiam de duabus quæ remanserant, et cum ea tangit patenam et calicem per totum, intus et extra; et similiter dat eam sacristæ comedendam. Post hæc de ampullis in taxeam dat sacristæ ad prægustandum: et deinde accipiens patenam cum hostia, eam dat in manibus Papæ, qui illam Deo offerens dicit *Suscipe Sancte Pater*," &c. The same directions which are here given for the missa major of the Nativity, are repeated (Mabillon says) in this *Cæremoniale* for the mass on Easter Eve.

In the "diaconus latinus" of this quotation, the reader will recognise the practice, observed in solemn celebrations by the Pope, of the Epistle and Gospel being sung both in Latin and in Greek. See Mabillon's *ordo* xi. auctore Benedicto, p. 127; *ordo* xii. auctore Cencio, p. 168; *ordo* xiv. auct. Jacobo Gaetano, p. 266; *ordo* xv. auct. P. Amelio, p. 453. And for other examples of the joint use of both languages in sacred offices, see *ordo* I. num. 49; also Bona, *Rer. Lit.* lib. II. c. vii. § 2; Martène de Antiq. Ecc. Rit. pp. 277, 373; and Ep. Wiseman's *Lectures on the Offices and Cereemonies of Holy Week*, pp. 128-130. It may be of interest to mention here from Martène, who states the fact on the authority of a MS. "cujusdam anonymi Turonensis," that formerly in the first mass of Christmas-day the *Gloria in excelsis* was sung at Rome, in Greek; and the practice seems to have been copied in the Church of Tours.

Of the word *taxea* in the above quotation the writer is unable to give any certain account. It obviously signifies a cup of some kind. The reader will perhaps excuse a conjecture that it may perhaps be the same as the Italian *tazza*; in support of which may be alleged, not merely the similarity of sound, but also the use of the word *putera* for the vessel employed for the purpose of pre-tasting in one place of the *Cæremoniale Episcoporum*, lib. I. c. ix. § 4. The word *taxea* occurs on two occasions if not more in the *Cæremoniale S. R. E.* of Petrus Amelius. In the account of the Pope's solemn communion on Holy Saturday, (c. lxxxi. p. 500.) after the paten and sacred chalice are carried to his seat, the *sacrista episcopus* follows with an empty chalice in one hand, and the *fistula* in the other: "et post eum venit acolythus cum vinateriis et duobus taxeis;"—for what purpose is not there stated. But in the mass of Easter day, the Pope being celebrant, and communicating *solemniter* at his seat, "postquam omnes communicaverint venit confessor Papæ, si sit episcopus; quod si non esset, unus alius episcopus de domo Papæ portat calicem [varium] . . . et antiquior acolythorum post ipsum episcopum bajulat ampullas cum vino et aqua, et duobus taxeis . . . et episcopus prædictus pergit cum dicto acolytho ante Papam, et subprior episcoporum albit parvam taxeam de auro cum vino; deinde infundit vinum super digitos Papæ." (c. lxxxv. p. 506.) It should seem then that the wine was poured from one *taxea* over the Pontiff's fingers into the other; out of which it was drunk by the cardinal deacon, and the subdeacon. The empty *chalice* was for wine and water for the Pope's mouth.

It is worthy of observation that in this *Cæremoniale* of Petrus Amelius, at the very end of

years before there is a similar account of the pretasting in a papal Cæremoniale, which is printed by Mabillon at length, attributed to Petrus Amelius, Bishop of Sinigaglia, who was himself sacristan to Urban V. (1362—1370,) though the work seems not to have received its author's last hand till toward the end of the century. In this also three hosts are prepared "unam pro sacramento et duas pro proba."\* In neither case is any side-table mentioned, either under the name of *credentia*, or any other; and, as described by Amelius, the proof both of bread and wine is made by the sacristan in the presence of the Pope at the altar.

We do not cite these several examples of the rite of pretasting the elements in the papal and the pontifical mass, as supposing that the credence had any sort of dependence on that rite: though it may be probable that the rite contributed to fix the *name* of credence on an article of church furniture, which (for the thing is substantially identical) had elsewhere, as we have seen, been long before called *ministerium*. We adduce them merely as early instances of a practice to which the ecclesiastical credence has sometimes been made subservient; supplying at the same time apt and curious illustrations of the origin of the name *credence* in a more extended and general application. For we suppose we need not feel any sort of doubt or difficulty in saying, that the word means generally, a buffet or sideboard; and that it was established in this signification in secular use before it was applied to the ecclesiastical side-table.†

the fourteenth century, on Easter-day, "omnis homo, cujuscumque conditionis et status existat, qui sit vere confessus et vere pœnitens corde contritus . . . hodie potest recipere Corpus Christi de manibus Papæ." (p. 507.) But the point especially to be observed is, that while the Pope is communicating alike clergy and laity, at his seat, in the first species, "diaconus remanet in altari, tenendo cum manu sinistra fistulam, cum qua dat ad bibendum omnibus qui communicaverunt de manu Papæ de Christi sanguine, dicendo cuilibet, sanguis Domini nostri Jesu Christi custodiat animum meum [l. tuam, Mab.] in vitam æternam, amen; et osculatur quemlibet." (p. 506.) This is perhaps the latest record (so far at least as the writer is aware) of a general communion in both species.

\* Ordo xv. auct. P. Amelio, c. lxxx. p. 499. In the solemn celebration by the Pope on Holy Saturday, after the Gospel the subdeacon carries the book to the Pontiff in his seat, where he stands to pronounce the *Dominus vobiscum* and *Oremus*, usually said before the offertory. "Notandum tamen quod *Credo in unum*, nec offertorium dicitur in missa præsentis, nec fit sermo: sed extractis chirothecis lavat manus, deinde more solito vadit ad altare: et deposita sibi mitra per diaconum cardinalem qui dicit evangelium, extensa tobalea de auro super altare per acolythos et per sacristam, idem diaconus extendit corporalia in medio altaris; et episcopus non cardinalis, sed sacrista, portat calicem cum pyxide hostiarum et parvo cochleari, coopertum velo sirico: et parat calicem cum tribus hostiis, unam pro sacramento et duas pro proba: et in Papæ præsentia facit probam de vino et de pane, et fundit vinum in calicem tantum quantum durat cretulus hostiæ; et post aquæ benedictionem ponit cum cochleari tres guttas aquæ; et tunc facit probam, et ponit patenam cum hostia super calicem; et tunc prædictus diaconus cardinalis," &c. This is in more than one respect obscure; and, after turning the difficulties every way, the writer has so little confidence in his own guesses, that he chooses to leave the passage to the sagacity of the reader.

† The Dean of the Arches, in his judgment in the Stone Altar case, intimates the existence of a difference of opinion as to the word *credence*, both with respect to its derivation and its meaning. (Judgment, pp. 58-59.) The writer of this paper is ignorant in what this difference of opinion consists; for he knows no other opinion on the subject than that which is stated above. If the Judge, instead of looking into a German, had looked into an Italian dictionary for the meaning of *credenza*, he might have found this signification stated quite plainly; though this use of the word, in its secular application, appears now to be obsolete. In the dictionary of Alberti, after other uses of *credenza*, we find this,—"per sorta d'armario, ed oggi di quella Tavola, che si apparecchia, per porvi su i piatti, a buffet": and then follows an explanation of the word in its ecclesiastical use, which we may have to recur to hereafter, "Tavola che s'apparecchia quando dicono la messa i Prelati: *credence*." In the large *Vocabolario degli Accademici della Crusca*, the various significations of *credenza*—and this of buffet or sideboard among the rest—are so arranged in order, as to make the origin of this application and use of the word extremely clear; if such a thing may be said by one who is obliged to avow his ignorance of the

To proceed now with our subject. From and after the date of the Pontifical of Leo X., there can be no doubt the word *credentia* was of established ecclesiastical use. And being so established, and having become the subject of express appointment, we should be enabled to speak somewhat more precisely as to the extent in which the thing signified by it was in use at this period; at least in those churches where the Roman appointments were closely followed. But here, we fear, we must still farther disappoint the anticipations of certain of our readers; as we must fairly acknowledge some disappointment of our own. The writer is obliged to confess that, in approaching so near to the date of the Council of Trent, and to the publication of the Missal of Pius V., with its prefixed *Rubricæ generales* and *Ritus celebrandi missam*, he was inclined, without due consideration, to presume that the present ritual books of the Church of Rome might safely be taken as representing the appointments in force at the period immediately following the date of Leo's Pontifical. But, as regards the credence and the directions of the missal respecting it, this is not so. For though the *Rubricæ generales*, &c., of the missal of Pius V. are said to have been mainly drawn from a tract of Joannes Burchard, *Sacrarum Cæremoniarum Minister* to Innocent VIII., which had been printed before the Pontifical of Leo,\* this in reality gives no support to the presumption; for, on referring to the missal of Pius V. to ascertain how far the subsequent revisions have produced substantial change in the rubrics, we find that the directions for the use of the credence, which exist in the modern missals, have no place in the missal of Pius.† The chapter too, numbered xx. in the *Rubricæ generales* of the present missal, *De præparatione altaris, et ornamentorum ejus*, is wholly wanting: so that there is no direction respecting the place of the cruets, &c., when there is no credence. In the *missa privata*, the chalice is prepared, just as at present, in the

language. At least, instances are given from Firenzuola and Berni of this use of the word. We will here transcribe from the Vocabolario the principal significations of *credenza*, and those most nearly connected with the sense of *sideboard* or *buffet*.

"CREDENZA. Il credere, fede. Lat. *fides*. § Credenza: per opinione, penziero. § Credenza: per credito, stima, Latin. *bonum nomen*. § Credenza: per Segreto, Lat. *arcanum*. § Credenza: dar credenza: dar fede, prestar fede, credere, Latin. *fidem adhibere*, prestare fidem. § . . . . § Credenza: per Saggio, Dan. Purg. 27. Fatti ver lei e fatti far credenza: colle tue mane al lembo de' tuo' panni. § Credenza: l'Assaggiare che fanno gli scacchi, e i coppieri delle vivande e bevande, prima di servirne il lor Signore. Filoc[-opo di Boccacio] 2. 102. Voltato a Salapadino, il quale già voleva far la credenza, disse: non tagliare. Morg[-ante di L. Pulci] : e d' ogni cosa, che 'n tavola viene, Sempre faceva la credenza, e 'l saggio. § Credenza: diciamo anche a quell' armario, dove si ripongono le cose da mangiare, e vi si distendono sopra i piattelli, per lo servizio della tavola. Lat. *abacus, armarium*. Fir[-cuzuola]. As[-in d'oro]. Misi sottosopra ciò che era su per le tavole, esu per la credenza. Bern. Rim. la credenza facea nel neccessario, Intendetemi bene, le scodelle Teneva in ordinanza in sull' armario. § Credenza: si dice oggi anche l' assortimento di vasellamenti, e piatteria par servizio della tavola, e della credenza. § Credenza si dice anche credenziera; e credenziere, colui che ne ha la cura. L. *abaci custos*." [In the pontifical of Leo X. *credentiarius*.]

\* If we may trust our memory, it is on the authority of Gavanti or Merati that we assign the *Ordo pro informatione sacerdotum* of Burchard as the chief source of the general rubrics of the missal; the tract itself being compiled from earlier documents. Burchard, according to the *Biographie Universelle*, died in 1505: his Tract, according to the same authority, was first printed in 1509.

† The edition of the Missal of Pius V. which we have used is a small 8vo. Antwerp, 1574, which has every appearance of having been printed with great care. But to guard against any danger of being led into error by possible omissions of the printer, which are charged against some of the missals of this period, (see Bull prefixed to the missal of Clement VIII.) we have compared it with a large folio, in black letter, printed at Venice, in 1583. The small Antwerp edition seems to be quite perfect, with the exception only of the musical notation.



sacristy, and carried by the celebrant himself to the altar. In the *missa sollemnis*, the chalice, missal, and other necessities, are directed to be prepared before the Priest proceeds to the altar; but in the chapter *De ingressu sacerdotis ad altare*, wherein this direction is given, it is not said where any of them shall be placed: and in the chapter *De offertorio*, it is assumed that the chalice has been placed *on the altar*.<sup>\*</sup> To the missal of Pius V. the credence is not indeed absolutely unknown: it is mentioned in the *Ritus celebrandi missam*, in the chapter *De Communione*, where the chalice, after the *corporalia* are folded up and returned to the bursa, is directed to be placed *in altari, vel super credentia; ut prius*:—in the place, that is, where it had been before the offertory. But, for the introduction into the Roman missal of distinct directions for the use of the credence, it is necessary to go to the next revision under Clement VIII.: and the bull of Clement, promulgating that revised missal, bears no earlier date than 1604. In the missal of Clement are found precisely the same rubrics respecting the credence which we read now in the modern missals of the last review under Urban VIII.

The recognition of the credence in the missal of Pius, as sometimes used though not directed in the rubrics, may be sufficiently explained by supposing a reference to the credence of a pontifical mass, and to such other masses as might have a credence assigned to them in the Pontifical and Cæremoniale. But it is perhaps not unreasonable to suppose that the rubric contemplates the use of a credence in the *missa sollemnis*, in some churches, from custom, where nothing either in the Pontifical or Cæremoniale authorized it. Yet it must be said that, at this period, the object chiefly contemplated in the appointment of the credence seems to have been the dignity of the celebrant, rather than any special relation which it was conceived to bear to the Holy Eucharist.

The Pontifical, as it exists at present, seems to give support to this idea. In the office for the consecration of one elected to the episcopate, two distinct chapels are appointed to be prepared, one for the consecrator, and one for the elect; and a credence is assigned to each. The credence of the consecrator has the articles necessary and appropriate to the solemn pontifical mass; and also such as are required, in addition, for the service of the consecration,—“*vas cum aqua benedicta, et aspersorio, medulla panis pro abstergendis manibus, sanctum chrisma.*” But it is to the credence of the elect that we would rather direct attention. “*In cappella vero minore pro electo, quæ a majore debet esse distincta, paratur altare cum cruce, et duobus candelabris, &c. . . . et prope altare credentia minor cum mappa munda, et vasis, ad abluendum manus, et medulla panis ad extergendum manus et caput.*” The point to which we would direct attention is, that on this credence there is no chalice; in fact at the altar, thus prepared, there is no celebration. The service of the mass (from the Introit,) is indeed begun by the elect at his own altar, and proceeds at intervals as far as the offertory: but

<sup>\*</sup> “*In missa sollemni, dicto Oremus, diaconus et subdiaconus accedunt ad altare a cornu Epistolæ. Diaconus amovet calicem, detegit, dat patenam cum hostia celebranti;*” &c.

then the elect is conducted to the altar of the consecrator, where, at the hinder epistle-corner, (the altar being supposed to stand free,) he *concelebrates* with the consecrator; one host only, and one chalice, being consecrated by their joint action.\* In an older Pontifical,† anterior to that of Clement VIII., which is the first of the reformed series of Pontificals, we find another example of the like kind; but with a variation which perhaps makes it still more to our purpose. These older Pontificals have some of the offices belonging more properly to the *Cæremoniale SR.E.*, or *Cæremoniale papale*; as well as other portions which are now removed to the *Cæremoniale episcoporum*. In that to which we refer, are the offices for the ordination and consecration—from the tonsure to the episcopate—of one elected to the Papacy from the laity, or in any order below that of Bishop. In consecrating bishop one thus elected to the Papacy, (says the old pontifical,) “*Parentur duæ credentiæ: una pro electo: et altera pro consecrante: et unum altare tantum. In credentiis parentur opportuna ad consecrationem: et ad celebrationem missæ: candelabraque cum luminaribus opportunis; in altari et credentia.*” The elect to the papacy, “*simul cum consecratore celebrabit*”: and his position is “*ad cornu epistolæ*” in front.

In the offices for the consecration of one elected to a bishopric, there is very little difference between this old Pontifical and the later recensions. But there is one variation to which we wish to draw the special attention of our readers. The consideration of it indeed is a little out of place here; but, to say the truth, we had not ourselves observed it when it might have been introduced more aptly to the matter in hand. In the modern Pontifical, in the account of the preparation of the consecrator’s credence, our readers may have observed “*Hostiaria cum hostiis*” among the articles placed upon it; and the question may have occurred, What need of this? since at the offertory it is distinctly ordered, “*ponatur una hostia consecranda, pro consecrante et consecrato.*” We suppose that in this, as in other cases, the ritual details are meant to be filled up by reference to the *Cæremoniale episcoporum*; and that the *capsula hostiaria* was designed for the ceremony of pre-gustation, prescribed by the *Cæremoniale* in the pontifical missa solemn. Our readers shall judge whether the older Pontifical confirms this idea; but if not, it will be a question, what can be the meaning of the words we are going to quote from it.

Premising that, in the enumeration of articles on the consecrator’s

\* A like preparation of two chapels and two credences is directed in the office for the Benediction of an Abbat; and that too, it must be observed, when the abbat is not *de Mitra*. But the abbat does not so much as *concelebrate* with the bishop from whom he receives the benediction. Like the electus in episcopum, he says the mass in his own chapel, from the introit to the offertory *inclusivè*: but then, after making his offering, to the bishop, he reads the remainder of the mass kneeling at a stool, on which his missal is placed, near the bishop’s altar: and, he does not pronounce the words of consecration. Neither does he communicate in the chalice.

† The book referred to is a well printed black letter folio, bearing the words *Pio V. Pont. Max.* at the head of the title; and near the bottom of it, *nuper summa diligentia revisum emendatum et impressum*; but no authority is alleged for the revision, nor any intimation by whose diligence the revision and emendation were made. It is dated *Venetis*, 1572. The writer regrets that he has not had opportunity for a closer examination of this volume, for he believes there are several things in it calculated to throw some light on his subject.

credence, the words are “ampullæ cum vino et aqua pro sacrificio, calix, hostiaria cum hostiis, medulla panis,” &c.

In the older, the words are, “ampullæ cum vino et aqua pro sacrificio. Calix, hostiaria cum hostiis pro credentia : pro consecratore et electo : medulla panis,” &c.

In the benediction of an abbat in the old Pontifical, the words are slightly varied, “calix cum rebus suis opportunis [purificatorium, patena, palla, bursa]. Hostiaria : cum hostiis : pro credentia : pontifice : et electo. Medulla panis, &c.” This does not make the matter any clearer, though it seems right to lay the passage before the reader as it is. The latter text plainly needs emendation more than interpretation : and if we can make sense of the former, we should of course insert *pro* before pontifice to make them accord. In all humility we offer our own conjecture to the reader's judgment. We conceive that *pro credentia* presents an instance of *credenza* in the sense of *assaggiare* according to the Académici della Crusca ; and that *pro consecratore et electo* is *coram consecratore et electo*. But the passage before quoted from Petrus Amelius at page 11 gives us confidence in our exposition.\* We doubt not that the *pro credentia* of the old pontifical is equivalent to the *pro proba* of Amelius ; and the *pro consecratore et electo* to his *in presentia papæ*.† This is a digression : but it seems to us too curious to be omitted ; or even to be thrown into the small type of a note.

To return however to the material credence which is our proper subject. To understand in what light the credence was now regarded, we should rather have recourse—as in a matter purely ritual or ceremonial—to the *Cæremoniale episcoporum*. It would be worth while, if they were accessible, to consult the earlier editions of the *Cæremoniale*. They are not accessible to the writer : he has not been fortunate enough to see one earlier than that of Clement VIII., which, from the manner it is mentioned in the bulls prefixed, severally, to it and to its successors, appears to be the original of what may be called the reformed series of *Cæremoniales*‡ : and of this he has had but such brief inspection that he is unable to say whether the subsequent revisions have produced any alteration in it, as regards the credence, except in one instance—an important one—to be noticed just now. But, with this one exception, he conceives the rules and definitions of the present *Cæremoniale* to be identical with those of the *Cæremoniale* of Clement : and as this single observed exception goes to extend the use of the credence in the later books beyond the earlier appointments,—in fact so as to make the

\* “Parat calicem cum tribus hostiis, unam pro sacramento, et duas pro proba : et in Papæ præsentia facit probam de vino et de pane,” &c.

† Since this paper left the hands of the writer, he has observed conclusive proof of the correctness of this interpretation. In the marginal notifications of the contents of each paragraph, in the description of the *missa pontificalis*, in the old Pontifical,—opposite to these words of the text, post eum [subdiaconum] unus acolitus ampullas vini et aquæ portans pro sacramento : ex quibus antequam illas ad manus accipiat, dat credentiariis ad prægustandum,—the margin has “acolitus portat urceolos cum aqua et vino, *facta prius credentia* a credentiariis.” Again, at the description of the manner of testing the Hosts, the margin has “Fit credentia de hostia.”

‡ The bull of Clement's *Cæremoniale* is dated 1600. The edition consulted is a beautiful folio profusely illustrated, printed at Paris in 1633. The name of the then reigning pontiff, Urban VIII., is on the title page ; but the *Cæremoniale* was not in the number of the books revised in his pontificate.

Cæremoniale conformable to Clement's revised missal,—there seems to be no danger of being misled by our referring to the cæremoniale, as it exists in the recension of Benedict XIV.\*

In one respect, however, the testimony of the Cæremoniale is sometimes less direct than it might have been; from this circumstance, that the persons, to whom the revision was committed by Clement VIII., seem to have been anxious to reform its language as well as its rites; and have been more scrupulous sometimes about the Latinity of its style than is usual in books of this kind, though not uniformly so. The word *credentia* in particular they seem to avoid; substituting the classical term for a sideboard, *abacus*,† so industriously, that for once that they submit to retain *credentia*, we believe they use *abacus* five times. However, in the place where they have expressly to treat of the credence, they explain themselves in such a manner as ought to obviate any danger of ambiguity.

“Restat, ut de mensa, seu abaco, quam credentiam vocant, pauca subjiciamus. Ea vero in missis tantum solemnibus præparari solet a latere epistolæ in plano presbyterii, si loci dispositio patiatur, atque a pariete parumper disjuncta; ita ut inter illam et parietem, stare possint familiares episcopi, ad manuum lotionem destinati,‡ nisi propter loci angustiam id fieri non possit; quo casu fiet, prout melius poterit. Ejus mensura regulariter erit palmorum octo in longitudine, in latitudine quatuor, vel circa, in altitudine quinque, vel modicum ultra; lineoque mantili mundo super strato, usque ad terram circumcirca pendenti, contegetur. Super ea ponuntur duo candelabra, cum cereis albis, altitudinis et formæ prout duo minora ex his quæ super altari posita sunt, et in ipsius medio calix cum patena, palla, purificatorio, et bursa corporalia continens: libri item missales, et legile, atque ibi proxime capsula cum hostiis, et pelvicula cum ampullis vini et aquæ, eaque omnia cooperientur velo pulchriori, quo uti debebit subdiaconus, cum patenam tenebit. Super eadem mensa apponentur mitra pretiosa,|| vel auriphry-

\* Venetiis, 1837. 8vo.

† Juvenal. Sat. iii. 203:

“Urceoli sex

Ornamentum abaci; nec non et parvulus infra

Cantharus; et recubans sub eodem marmore Chiron.”

Cic. Tusc. Disp. V. xxi., in the story of Dionysius and Damocles: “Abacosque complures ornavit argento auroque cæolato. Tum ad mensam eximia forma pueros,” &c.

‡ In c. xi. § 11. four ministers of the bishop's household are directed thus to stand at the credence for the washing of his hands, who are to minister the water in turn, one for each of the four times that the bishop washes in solemn celebration: and they are habited (see § 2) “clericali habitu, sed sine cottis.” In the old Pontifical, the direction is, “tres ex honorabilioribus familiaribus laicis ministrant in credentia.”

§ One feels some uncertainty as to the value of these dimensions, from the wide difference we meet with in accounts of foreign measures. In a table before us, the Palmo of Rome is stated to be equal to 130.6 French lines, or 2.94 decimetres; which would be equal to 11.6 English inches nearly: and on this scale the credence would be 4ft. 10in. high; which of course is wholly out of the question. The author of the papers in the *Eccelesiologist* on the Churches of Palestine, p. 132, makes the Roman palmo = .733 of a foot, on which scale the regular dimensions of the credence would be about 5ft. 10in. long; 2ft. 11in. wide: and 3ft. 8in. high. Even this height might dispose us to take some lower value for the palmo, if it were possible.

|| The cæremoniale assigns to the Bishop three mitres;—“Una quæ pretiosa dicitur, quia gemmis, et lapidibus pretiosis, vel laminis aureis, vel argenteis contexta esse solet; altera auriphrygiata sine gemmis, et sine laminis, aureis vel argenteis; sed vel aliquibus parvis margaritis composita, vel ex serico albo, auro intermixto, vel ex tela aurea simplici sine laminis et margaritis: tertia quæ simplex vocatur, sine auro, ex simplici serico Damasceno, vel alio, aut etiam linea, ex tela alba confecta, rubeis lacinis, seu franglis, et vittis pendentibus,” lib. i. c. xvii., § 1. In the following sections, the reader, who cares to consult them, may find when these different mitres are appointed to be worn.



giata, et altera simplex cum bireto parvo, quod mitræ supponitur, necnon velum pro capellano serviente de mitra, pelvis pro ablundis manibus, et urceus argenteus cum aqua pro manuum lotionē, quatuor mappulæ ad tergendas manus, thuribulum cum navicula, et in ea cochlear, et thus: . . . . gremiale, caligæ, et sandalia, liber pro psalmis legendis,\* ac denique omnia, quæ usui esse possint celebranti, præter paramenta missalia, quæ super altari, vel in secretario ponuntur, ut supra dictum fuit, et baculum pastorem, qui manu ministri, ad id constituti, sustinebitur.”

“20. Vasa quoque argentea ampla, et magnifica, si haberentur, ad ornatum adhiberi possent, maxime celebrante aliquo S. R. E. cardinali; sed neque Crux, neque sanctorum imagines in ea ponendæ sunt.” . . .

Then, after the direction of hot charcoal for the use of the thurible, candles for the elevation, &c., follows this short section: “21. Hæc, ut diximus, observanda erunt in sollemnioribus ecclesiæ festivitibus, ac celebrante episcopo: plus autem, vel minus, pro celebrantis qualitate et gradu. Non celebrante episcopo, sed præsentē, simpliciori ornatu erit agendum.”

And now we come to the place where the discrepancy occurs between the Cæremoniale of Clement, and the revised editions which followed it.† We continue to transcribe from the modern book. “22. In Ecclesiis Collegiatis, ubi episcopus, nec celebrans, nec præsens est, eadem circa ornatum ecclesiæ, et altaris conveniunt, exceptis his, quæ episcoporum sunt propria. Paramenta vero in sacristia‡ parari conveniunt. Mensa, multo brevior, et demissior erit adhibenda, cum pauca sint in ea repōnenda, nempe pellicula cum urceolis vini, et aquæ, calix cum bursa, et corporalibus, et quandoque quædam alia pro celebrationis necessitate, et usu.” . . . . Every word of this, we believe, is in the Cæremoniale of Clement; but there are three words more—*vel nulla, vel*—which are here omitted after *mensa*: the recension of Clement reads “Mensa vel nulla, vel multo brevior et demissior erit adhibenda,” &c. So that even in collegiate churches—cathedral, of course, being included—the omission of everything like a credence in the missa solemnis, when the bishop is absent, is distinctly recognized; though the use in some collegiate churches of a small and low table is recognized also. This, it will be remembered, is in exact conformity with the missal of Pius V., which was the missal in use at the date of this Cæremoniale: for, as we have said, Clement’s Cæremoniale dates from the year 1600; whereas his revision of the missal of Pius, wherein the directions for the credence were first inserted, was not promulgated till 1604.

We have, throughout these papers, been supposing on the part of

\* The psalms intended are the preparatory psalms, *Quam dilecta*, &c., on the supposition that the bishop assumes the paramenta missalia at the altar. See lib. ii. c. viii. § 6, 7.

† We say the editions which followed: for we suppose the change to have been made at the next review, under Innocent X. (1650), though we have not seen the Cæremoniale of Innocent.

‡ It may be observed, that the Cæremoniale here distinguishes between *sacristia* and *secretarium*. The paramenta for the bishop are placed on the altar if the church have no *secretarium*: but every collegiate church is supposed to have a *sacristia*, in which a non-episcopal celebrant shall assume the paramenta. This no way concerns our present subject: we only notice it as one of the instances wherein so much obscurity arises from the variable use and application of words in ritual documents. See § 15 of this chapter; also lib. ii. c. viii. § 2.

our readers an acquaintance with the missal as it exists at present. Yet it may be convenient here to state distinctly what its appointments are respecting the credence, or bearing on its use. Indeed, it is plain that the appointments of the missal have not been carefully attended to by ecclesiologists, or they might have been saved from some of the mistakes into which they have fallen. First, then, it is to be understood that the rule respecting the credence, propounded in the *Cæremoniale*, "*Ea in missis tantum sollemnibus præparari solet*," is the rule of the missal also;—not explicitly stated, but not the less certainly understood and acted on. In the *missa privata* (that which is commonly called *low mass*, and is celebrated by the priest without the ministrations of deacon and subdeacon, attended it may be only by a single acolyth, or by a mere lay *minister*;) the rule of the missal now is the same as that of Pius V. The celebrant, proceeding from the sacristy to the altar, carries the chalice, with the paten and host upon it, covered by the palla and the chalice-veil; and on the veil the bursa containing the corporal. On coming to the altar he puts down the chalice at the gospel-corner; he takes the corporal from the bursa, spreads it in the middle of the altar, and sets the veiled chalice upon it; then, after opening the missal, he descends from the altar to begin the confession. (*Ritus celebrandi missam*, c. ii. *De Ingressu ad altare*.) So far as regards the placing of the chalice, with the paten containing the host, on the altar, before the commencement of the mass, we may perhaps hereafter see farther reason to suppose, that this practice may have prevailed in the *missa privata* always, and everywhere. But then arises the question, What is done with the cruets? We have said that no direction is given respecting them in the missal of Pius V. There is a minute difference between the missal of Pius and the present missal, which we have not noticed above, that in the missal of Pius the *minister* of the *missa privata*, preceding the celebrant to the altar, carries with him, besides the missal, "*alia ad celebrandum necessaria*," which in the present missal is qualified by the insertion of these words, ("*nisi ante fuerint præparata*;") from whence it may be inferred that it was the usual practice of the *minister* to carry the cruets from the sacristy when the priest proceeded to the altar. But no rule is given respecting any place for them: the minister is left to dispose of them "*prout melius poterit*," as the *Cæremoniale* speaks; or as the customary arrangements at the particular altar where the celebration takes place shall permit. What was afterwards ordered in the missal of Clement, and those succeeding it, is contained in the Rubr. Gen. c. xx. *De præparatione altaris et ornamentorum ejus*. . . . "*Ab eadam parte epistolæ paretur . . . parva campanula, ampullæ vitæ vini et aquæ, cum pellicula et manutergio mundo in fenestella, seu in parva mensa ad hæc præparata*." Here two distinct things are mentioned: *fenestella*, a niche; and a small table, moveable it may be supposed, to make way (in some cases at least) for a credence if necessary. But neither the *fenestella*, nor the *parva mensa*, is itself a credence in the reckoning of the rubrics, which distinguish them plainly enough, as we shall see when we come to the appointments for the *missa solemnis*. We need

scarcely say that neither of them is a credence in the reckoning of the *Cæremoniale episcoporum*.<sup>\*</sup> Nor is either a credence consistently with the commonly prevailing notion; because, though the wine and water for the sacrifice are placed on it, the host is, from the first, with the chalice, on the altar; and if more than one host is to be consecrated, the rule is the same. (See *Ritus Celebrandi*, c. ii. *de ingressu*, § 3.)

Before quoting the existing rubric, which directs the use of the credence in the missa solemnis, it may be satisfactory to produce the original rubric, corresponding with it, in the missal of Pius V.;—"In missa solemni, calix, missale et alia necessaria præparantur, antequam sacerdos veniat ad altare. Ipse autem procedit cum ministris: et cum pervenerit," &c. In the subsequent missals these words give place to the following;—"In missa solemni missale apertum super altare, calix vero et alia necessaria præparentur in credentia cooperta linteo, antequam sacerdos veniat ad altare. Ipse autem procedit cum diacono et subdiacono, qui capite cooperto simul cum eo tenent manus junctas antepectus, acolythi vero ante eos deferunt candelabra cum candelis accensis quæ deinde collocantur super credentia: et cum pervenerint, &c." But here it is to be observed respecting this rubric, that though, as far as it goes, it is very clear and precise, it must yet, after all, be reckoned, not so much among the *præceptivæ*, as the *directivæ*, *sive de consilio*: for its obligation is very much qualified by another rubric in c. vii. of the "*Ritus Celebrandi*," *de offertorio*, § 9, which, notwithstanding the rubric just quoted, supposes that the chalice may yet have been placed on the altar;—"In missa solemni, dicto *Oremus*, diaconus et subdiaconus accedunt ad altare in cornu epistolæ, diaconus amovet calicem, si est in altari, vel si est in credentia, ut magis decet, accipit eum de manu subdiaconi, qui illum cum patena et hostia, coopertum palla et velo a collo sibi pendente, manu sinistra tenens, et alteram manum superponens velo, ne aliquid decidat, de credentia detulit, comitatus ab acolytho ampullas vini et aquæ portante," &c. The reader will observe the expression *ut magis decet*; resting the matter on the general consideration of greater decency, yet not of so cogent a nature as to oblige necessarily against other particular considerations. And in chap. xi. *de communione*, &c., the directions for refolding the corporal after communion, and for replacing the chalice, are the same, almost verbatim, as those in the rubric of Pius V., which we have already partially quoted, page 13; "In missa solemni diaconus deferit librum missalis ad cornu epistolæ: . . . subdiaconus vero vadit ad cornu evangelii, ubi calicem munda, aptat cum purificatorio, patena et palla cooperit, plicat corporale, reponit in bursam, et illam ponit super calicem coopertum velo, quem collocat in altari, vel super credentia ut prius." There is here, in these last words, a variation in the punctuation of our missal (Mechlin, 12mo. 1840,) from that of the missal of Pius, as we quoted it at page 13: but taking this rubric in

<sup>\*</sup> It may be observed of the *Cæremoniale episcoporum*, that, though it expressly rules respecting the credence, "ea in missis tantum solemnibus præparari solet," it yet distinctly prescribes the use of "aliqua mensula" in the episcopal celebration of the missa privata:—"Calix, missale, et alia necessaria prout in rubricis missalis Romani, et canonis pontificali, prius per aliquem ejus capellanum, partim super ipso altari, partim super aliqua mensula præparabuntur." *Cærem. Episc. lib. i. c. xxix.* § 2.

connection with that in the chapter *de offertorio*, it seems more reasonable to make the sense correct the punctuation, than to suffer the punctuation to alter the sense.

In returning now to the *Cæremoniale episcoporum*, a few words may be said on this alteration in the rubrics of the missal, and the subsequent alteration in the *cæremoniale* to bring it to accordance with them, with reference, at the same time, to a statement in the bull of Clement prefixed to the revised missal. Speaking of the work of revision, the bull has these words;—"Verum in eo munere peragendo factum est, ut nonnulla ex diligenti librorum antiquorum collatione in meliorem formam reducta, et in regulis et rubricis aliqua uberius et clarius expressa sint, quæ tamen ex illorum [ipsius Pii V. et eorum qui ab eo delecti fuerant] principiis et fundamentis quasi deducta, illorum sensum imitari potius et supplere, quam aliquid novi afferre videantur." If these words may be understood to apply to the appointment, by the rubrics of Clement, of the credence generally in the missa sollemnis, we have no disposition to impeach their accuracy. Yet we cannot but think (with all becoming diffidence) that though there be no innovation on the principles of the first reformers of the missal, there is something substantially at variance with the views which pervade the *Cæremoniale episcoporum*, and may possibly be implied in the Pontifical. We have said that at the period of reviewing the missal under Pius V., the credence seems to have been chiefly regarded as an appendage to the dignity of the celebrant: if we were to confine ourselves to the framers of the *Cæremoniale*, we might say that it was regarded as appendant almost exclusively to the episcopal dignity. We have seen that in Clement's *Cæremoniale* it was distinctly ruled, that in the bishop's absence, everything like a credence might be dispensed with, even in his own cathedral: and as the *Cæremoniale* remains now, there is an express rule which bears almost as strongly the same way; though of course the rubrics of the missal must be understood to qualify it in the interpretation. In the feast of the Purification, for the office of the benediction of the candles, a table is prepared between the bishop's seat and the altar, for the candles to be placed on; and the *abacus* is to be prepared also, *juxta consuetum*, on the epistle side, on which are to be placed two lights *et alia consueta et ordinaria*: then comes an enumeration of the consueta et ordinaria; but amongst them the chalice, paten, and alia necessaria pro sacrificio, are not mentioned. These preparations being made, the bishop comes to the church; performs the benediction of the candles; the candles are distributed; and the procession takes place. Then during the procession, if the bishop does not celebrate the mass, (which would seem to be out of ordinary course, though mentioned as suitable and seemly,) the canon, or other priest, who is to celebrate, with his deacon and subdeacon, assumes the paramenta missalia; and "amovetur abacus, et loco illius ponitur mensula, ut supra suo loco dictum fuit esse faciendum, non celebrante episcopo."\*

\* On Ash Wednesday also the *Cæremoniale* expressly rejects the use of the *abacus*, Episcopo non celebrante. In preparation for the benediction of the ashes by the Bishop, and for the mass by another celebrant, (the Bishop not regularly celebrating on that day,)—"nulla



(Lib. ii. cap. xvi. §§ 2—16.) “Sed si episcopus vellet etiam missam celebrare, quod convenit, præcipue si festum purificationis sit titulus ecclesiæ, non removetur abacus,” &c. (§ 20.)

In the above instance the abacus is prepared in its proper place on the epistle side of the altar, yet without any other reference, even the most distant, to the Eucharist; and when the Eucharist is to be prepared for, it is swept away. In preparation for the *mandatum* on the Thursday in Holy week, we find *abacus, seu mensa capax*, furnished in all particulars in such manner, as to appear that identical thing which the name given to it imports; but set out in the place, wherever it be, where the washing of the feet by the bishop is performed,—“in ecclesia ubi magis conveniret, seu in aula capitulari, vel alio loco consueto;” away from the altar altogether (lib. ii. c. xxiv. § 3.) We anticipate that some of our readers—observing that the word *abacus* is used and not *credentia*, and moreover that the words *seu mensa capax* may be taken either as an alternative or an explanation—will feel doubt whether this passage be at all to the purpose. We have ourselves doubted whether some confusion may not have been introduced by the substitution of *abacus* for *credentia*; as there is certainly the appearance of confusion and inconsistency from some cause since the rubrics of the missal have made the credence an appendage of every missa solemnis. But we believe that the reformers of the Cæremoniale have been most consistent in their use of *abacus*, and that no where does it occur where *credentia* might not be substituted. In this particular place we are able to remove all doubt; for the old Pontifical, which we have before referred to, contains among other ceremonials that for the performance of the *mandatum* in Cœna Domini. It gives similar directions with the modern Cæremoniale respecting the place of the washing: it tells us too, plainly, in the older phraseology, that there is prepared for it—not *abacus*, but *credentia*.\* It would occupy too much time and space, by an accumulation of all the particulars which might be adduced, to endeavour to convey our impression to the reader. We will quote only one place more; in which, indeed, the *abacus* is not in strictest phrase treated as appropriate exclusively to the episcopal dignity, yet at least as appendant to the dignity of the celebrant. In the office for Good Friday, if the bishop be absent, “præparentur, et servantur omnia in præcedenti capite expressa, [that chapter regulating the office *episcopo celebrante*,] si celebrans sit prælatus, habens insignia pontificalia,† exceptis diaconis assistentibus: si vero non sit prælatus,

paratur mensa, sive abacus a cornu Epistolæ, ut alias, sed tantum parva mensula a latere Evangelii, ubi ponuntur vasa pro abluendis manibus, cum mica panis, mappa pro abstersione manuum, et altera ponenda super genibus Episcopi in distributione cinerum.” The position of this table on the gospel side seems to be so appointed with reference to the place of the Bishop’s seat at the imposition of the ashes.

\* Interim parantur necessaria per sacristam: aut alium ad quem spectat: in loco convenienti et consueto pro mandato faciendo. Credentia cum mappa congruenti: super quam ponuntur duo, aut tria bacilla cum totidem buccalibus,” &c. . . . “Quibus omnibus paratis, et missa cum vespers completis; Pontifex paratus . . . procedit ad locum capitularem ecclesiæ: vel alium consuetum. In quo lavandi,” &c.

† The prælati intended are bishops celebrating in churches not of their own jurisdiction, and mitred abbats. Respecting the two “diaconi assistentes” who attend the bishop in his own church, see Cær. lib. i. cap. viii.

sed aliquis canonicus, omnia prædicta similiter parentur, præter faldistorium et abacum." (Lib. ii. c. xxvi. § 1.)

In all this it is quite certain that we have not produced any thing to justify a belief, that there was ever an explicit general rule restricting the use of a credence to bishops and other mitred prelates: and we have seen that the Pontifical—the old as well as the reformed—distinctly assigns it, at the time of their benediction, to abbats not mitred, who would probably continue to use it in solemn celebrations in their own churches; for it is foreign to the purpose of the *Cæremoniale* to notice the monastic rites. Probably other *prælati minores*, in the places of their own jurisdiction, might do the same. And the *Cæremoniale* itself, though there is in this respect an obvious want of precision in its language, seems to give, when expressly treating on the subject, the character of a credence to the *parva mensa* of collegiate churches, when the bishop is neither celebrant, nor present. But, on the whole, we suppose that they who have accompanied us through the dry details of this paper will agree with us thus far;—that before Clement's revision of the missal there was in practice something like a rule, confining the credence generally to the solemn ministrations of the higher clergy; and that subsequently, though the rubrics of the missal have extended its use,—recommended, it should seem, rather than commanded it in every missa solennis, the definition of it given in the dictionary of Alberti may still practically be not far from the truth,—“*tavola che si apparecchia quando dicono la messa i prelati.*”

All this indeed would not of necessity apply universally to every part of the Roman communion. Had not this paper already extended beyond its due length, we had proposed to adduce for comparison the rules respecting the credence in the rubrics of the Paris missal, which we may briefly notice hereafter. But let it be understood directly only of Italy, it will yet afford us some grounds for probable inferences as to the practices of other countries, and earlier times. One main purpose in these investigations has been, to obtain some clue to assist us in inquiring into some of the usages of our English forefathers, in the ages when those churches were built which it was the first aim of our society to uphold and to restore. We hope to be able to proceed to that inquiry in our next number.

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## RESTORATION OF WESTMINSTER ABBEY.

ONE of the most important ecclesiological works which can be conceived is at this moment in actual progress, viz., the refitting of Westminster Abbey. We shall not venture to describe the importance of so great an undertaking as the restoration of such a church in such a city as London, for we should merely become hyperbolical in the attempt.

Indications of this work were to be seen at the recent solemn consecration of four Bishops in the abbey, in the removal of the transept

screens, the occupation of the transepts by part of the congregation, and the reading the lessons from an eagle, the stalls still continuing *in statu quo*. The result of this arrangement was naturally that the persons in the transepts could hear little, and see nothing. In consequence, several very severe comments have been made upon the employment of the transepts for congregational purposes, as if there were something unecclesiastical in making any partial use of that part of a church. This does not seem to us at all the right light in which to view the matter. The mistake consisted, not in using the transepts *absolutely*, to which there can be no valid objection, but in using them while the choir stands where it is, and the nave is unoccupied. Reduce the choir to the dimensions which the present condition of the church may render sufficient, *i. e.* place it under the lantern, fixing the stalls level with the floor of the church, and piercing their backs so as to leave the screen-work open, and we should rejoice to see the transepts occupied for congregational uses, provided always that the nave, or at least the eastern portion of it, were also so employed.

We understand that there is some difficulty supposed to exist in the minds of the Chapter from delicacy towards Mr. Blore, the architect of the present organ-screen and loft, which they fear in such a case they would have to remove. We confess that we should for our parts be ready to sacrifice the screen to the abbey, and we should trust to Mr. Blore's good feeling and love for that noble church, to applaud the act; and we rejoice to learn that the feeling in favour of removing it is growing stronger and stronger. But such delicacy need not in truth be a bar to the adoption of at all events a considerable portion of our scheme. Supposing the choir placed, as we suggest, under the lantern; then the space between it and the screen becomes itself a nave of considerable extent. What difficulty could there then be in filling this space (*without* removing the organ loft,) with open benches extending into the aisles? This latter consideration is a very great recommendation. The stalls of the choir make its present congregational accommodation very scanty, and quite cut off the aisles. By our scheme, the nave, from the lantern to the screen, together with its aisles and the two transepts, would furnish accommodation for an extremely large congregation; while the choir, from its central position, would enable all this congregation to take part in the service with their eyes, their ears, and we trust their hearts. We respectfully throw out this suggestion for the consideration of the Chapter. In making it we will not pretend to conceal, what in fact must be obvious to every one who will think about the matter, that the proposed arrangement cannot be permanent. We believe that at a future time, and perhaps before long, the present organ-screen would be removed; and we confess, we should not be satisfied with anything less than this. At the same time it must be admitted that other modes of fitting up the choir are possible: and such an incomplete one as we have suggested would invite further consideration of the subject, and would prepare the public mind for something better. The removal of the side-screens of the present choir is of itself a great gain. Supposing our plan adopted, it would be desirable that the new screens at the

back of the stalls under the lantern should be of such simple adornment as to show that something more is intended, and that at some future time we may expect works on a scale befitting the magnificence and importance of Westminster Abbey.

We have heard of another scheme as being seriously agitated, which unites good and bad in a strange medley. This proposes to seat the laity in the nave, to remove the screen, (substituting a light open one,) and to place the Chapter in the choir, but not the singers. For these it is proposed to place a sort of chorus cantorum in the middle of the nave. But for this latter proposal the plan would be a very good one, —it is a great pity that such a notion should be allowed to spoil it. The introduction of the singers into the body of the church would merely cause confusion, and give a theatrical air to the whole service. The people instead of looking eastward towards the choir, and so on to the altar, would be staring at the performers, who for their part would scarcely retain the semblance of being clerici. We had, some little time ago, to resist privately a proposal for a somewhat analogous arrangement in a parish-church. No analogy derived from Basilican forms could be legitimately pressed into service to defend so hybrid a scheme. If this plan were carried out, the present screen would be rebuilt under the west window, so as to face inwards and bear the organ, which would then stand as it does in French cathedrals. We have no objection to make to this part of the plan:—the screen is not as good as it might be; but as it is there, and as in this place it would not be much seen, we should not seriously object. The loss of a part of the west window will be no great sacrifice.

The present aspect of the abbey is very curious. The extreme west end is fitted up for service, mainly with those seats covered with red cloth, which used to stand in the temporary House of Lords. The arrangements are anomalous and unsatisfactory; but it is still refreshing to see a nave really made use of. Beyond the temporary reredos, a sort of workshop extends to the present screen. The stalls and pavement of the choir are all removed, and it now looks one mass of confusion, the frightful masses of brickwork between the monuments and the stalls being exposed to view. The improvement in the aisle of the abbey, viewed from the west end, arising from the removal of the organ, should be seen to be appreciated. There are various portions of the new stalls by Mr. Blore in various directions. These are certainly elaborate and varied in their design, and show that the architect has taken pains with them. Their style is Middle-Pointed.

We cannot but deeply regret that the Dean and Chapter should not have fully matured their scheme before proceeding so far in the work.

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## AN ECCLESIOLOGICAL PILGRIMAGE TO HEXHAM AND LINDISFARNE.

[WE believe that our readers will be much interested in the following journal of an ecclesiological tour lately made by one of our most valued contributors.—ED.]

*July 1st, 1847, Thursday. Newcastle-upon-Tyne.* It would be a very curious subject of inquiry, what, could the Church at this moment reassume her mediæval strength, would be the place that pilgrimages would occupy in her system? It hardly seems possible, with the facilities for journeying increased hundred fold, that they would stand on precisely the same footing as of old time. It would be as reasonable to imagine that in her service-books she would make no use of printing, as that in the journeyings of her children she should not bid them employ the increased power which we possess of locomotion.

However this question may be answered, I think that an earnest ecclesiologist, out on a church-tour, comes nearer to the spirit of a pilgrim of old than any other person can do. He must travel on foot, if he would really see churches: he must think very little of sun or rain; he must put up with such accommodation as he can get; and yet there will be no one, as of old, to welcome the pilgrim at night for the love of Holy Church. And he also has, or may have, much of a pilgrim's privileges: a shrine, though despoiled, is a shrine still;—

“The spot which Angels wont to grace  
Is blessed, though robbers baunt the place.”

Nothing shows more fearfully how far the Church has fallen of what she ought to do, than the entrance to this great town. The succession of pits, pouring out their whirlwinds of smoke, and polluting the calm evening air,—chimneys, engines, coal heaps, trams, miserable sheds for the miners' families,—men looking more like demons escaped from their appointed place than members of the “poor man's Church”—and not a single house of God in all this dreary tract of labour, amidst so many temples of mammon. The sun went down gloriously; a red, lurid, one might almost say turbid glare, through the smoke of the innumerable furnaces, lighted up the further side of the broad Tyne, the airy spire of S. Nicolas, the lofty town-hall, and the dense mass of houses that, tier behind tier, crest the hill. Then you plunge into the dismal and fetid depths of Gateshead; and, passing a miserable church—miserable in everything but plan, which seems to follow the old building, (for the noted S. Edmund's is not in sight,) ascend the hill and come out upon S. Nicolas, with its Third-Pointed windows, and long extended nave. Its spire is known to every body, stunted and somewhat heavy in itself; but literally planted on flying buttresses, and springing from them alone. It is possible that a development of the spire might have taken place in this direction: anyhow the arrangement is far better than that which comes nearest to it, the zimborio of Spain and Portugal: but I think the

effect nevertheless a failure; and am disposed to prefer the modern imitation in London,—so far only, of course, as distant contour is concerned,—to the prototype at Newcastle. S. Nicolas, as usual, is the patron of a church connected with the water; and it is probably the largest he possesses in England.

*July 2, Friday. Hexham.* S. Nicolas at Newcastle, except for its great size, is quite undeserving its reputation. It looks—as such churches in large merchant towns always do look—as if the founders wished to get the greatest possible room out of the least possible money. The choir and transepts alone are used; the nave is blocked off with a wooden fence and glass windows. The piers are singularly poor: and indeed there is hardly a detail worthy of notice. A placard duly advertises people not to keep their hats on, &c., in the “outer church:” miserable and shameful necessity! The Font has a fine, though very late, spire cover. In this great town the mother church has prayers but twice a week, exclusive of Sundays. The vestry is like a large modern house, on the south side of the choir.

On my way to the railway I went into a church which I could hardly, till assured of the fact, believe to be Mr. Pugin’s. It consists merely of a nave and two aisles: without any external division of a chancel, or any bell gable. In the benatura I noticed a board containing the price of seats. There is no rood-screen, nor stalls: merely benches sideways in what serves as the choir. The east window, and all the windows towards the east, are filled with stained glass, by Mr. Wailes. The rest are not to be so furnished, “because it would make the church too dark.” The colour is not very good; the figures too small; and the whole effect too much broken up.

By railway to Wylam, eight miles. A miserable village, the creation of the railway, a coal mine, and iron works. I never saw a more striking instance of how completely, and with how little trouble, man may destroy the beauties of nature: for who can imagine in the coal-roads, filthy alleys, wretched houses, and general squalor of this miserable hole, the beauty of the banks of the Tyne, only a quarter of a mile on? There is no church here: though there has been some talk of one. It is in Ovingham parish.

Along the north bank of the Tyne. The road sometimes dips down to the water’s edge, sometimes mounts the brow of the hill under which it flows. The banks are exquisitely wooded; and the glittering of the water as it plashes over its bed of rock, seen through the trembling leaves, is very lovely. The birds were pouring out their noon-tide melody: the red fox-glove hung from the rocks: the dog-rose arched the narrow and lonely road; the honeysuckles, now beginning to burst into full bloom, made the sweet summer air sweeter. It was a walk almost worthy of Paradise.

The banks die away. Tyne, shallow murmurer, grows narrower; to the left Prudhoe castle comes gloriously forth on its steep turfy down, with a back ground of thick dark foliage; and straight before rises Ovingham—Ovinjam, as they call it—Tower. I guessed it to be Saxon a mile off; and so it was. It is a deeply interesting church,

with an arrangement much like that of Sompting; consisting of chancel, nave, south aisle, two transepts, each with western aisle, western tower, and south porch. The whole, except the tower, is First-Pointed, with some peculiarities, or rather mannerisms, but yet the work of a master. The east end has a very lofty triplet; the east side of the transepts an equal quadruplet, which gives a remarkable effect. The northern end of the north transept a couplet, the southern one a single lancet. The mannerisms are the arrangement of the piers—circular, with octagonal capital,—an unpleasing mixture in First-Pointed: and the buttresses, which above the string-course die off into semi-octagonal pilasters. More of this anon. In the porch, on the west side, is an elaborate dedication cross. The chancel has been newly and well roofed; the eastern triplet filled with fine stained glass: a stone altar erected, though unfortunately it is not kept vested; the sedilia, (good First-Pointed and trefoiled), opened, and better still, used. The tower, though it has no long-and-short work, is undoubtedly Saxon, from its height, its baluster windows, its details, its general contour. Between it and the porch, a hideous vestry is hitched in. This tower I doubt not, for reasons of which more by and by, to have been one of S. Wilfrid's.

Half an hour agreeably spent at the hospitable parsonage, which lies pleasantly over the river; then crossed in a ferry, and walked up the steep hill, and along the beautifully wooded moat, to Prudhoe. There is but little left of the Castle; and that little much disfigured by the erection of a comfortable house in the Castle court. It belongs to the Duke's agent. Over the great gateway is a chapel: in shape it is perfectly a church of eleven years ago, a nave, with budding sacarium. It is First-Pointed with an eastern triplet. It is now miserably desecrated.

Again on the railway. Stopping at Stocksfield, walked over to Bywell. Its two churches stand about one hundred yards from each other; the one, S. Andrew, in a deep grove of trees; the other, S. Peter, in the full glare of day. The first is called the black, the second the white church, though that may possibly have reference to the religious by whom they were served.

Bywell S. Andrew has chancel, nave, south aisle, south chapel to chancel, north chapel to nave, and western tower. The chancel, which is First-Pointed, is very narrow, and has an eastern triplet, evidently by the same hand as that at Ovingham. On the north are four small Romanesque lights; on the south two adjacent lancets. The piers in the nave are also by the Ovingham architect. The south aisle, which has no architectural division from the south chapel, appears to have had a series of double lancets under obtuse headed arches: but they have almost all been replaced by Elizabethan insertions. The entrance to the chapel on one of the sides is now by a refoiled square-trefoiled door; a thing which I never remember to have seen elsewhere: there was one arch, but it is now blocked. The chapel itself is purely Middle-Pointed, the windows being square headed of two trefoiled ogee lights, except the western one, which is of four. On the north side are springers as if it had been intended to vault in another chapel there.

The place is now used as a school, and abominable enough it is: it would be just the place for Daily Service. The tower, which appears First-Pointed, is very low and massy: it has, at a later period, been embattled.

Bywell S. Peter is much smaller and plainer. It has chancel, nave, south transept, tower at west end and south porch. The nave retains its original pitch, but the chancel has been lowered and had Elizabethan windows inserted, no doubt by the same builder who maltreated its neighbour church. Where Pilkington was breaking down crosses, and Mrs. Whittingham making kitchen vessels out of holy-water stoups, poor country churchwardens might be excused for barbarising windows. The south transept has two lancets at its south end; the rest is Elizabethanised. The arch both of it and the chancel are by the architect of Ovingham. The tower is another of S. Wilfrid's; just the same as that at Ovingham, only the sound holes are at the side of the baluster windows. No doubt both the Bywell churches were originally of S. Wilfrid's foundation. The champion of the Latinising party in England would naturally choose S. Peter for his patron, and that S. Andrew was regarded by S. Wilfrid with great veneration, we know from his life. That veneration arose from the following circumstance. When at Rome he was in the habit of choosing a church under the invocation of that Apostle for his devotions. As a proof that his prayers were heard, he asked that for his rusticity of manner and barbarisms of speech he might be endowed with the opposite qualities. The change took place accordingly, and S. Andrew was ever after the Bishop's patron.

Hence to Corbridge, a poor little town. It has a cross church with aisles; a western tower, and north chapel to the chancel. Here again the chancel is First-Pointed: on the north side are four lancets, besides a lychnoscope, which is turned into a sash. The nave is chiefly modernised: the tower is undoubtedly of the same date as those of Ovingham and Bywell, which it also closely resembles. In the churchyard is a curious castellated building, which is said to have been the vicar's house; and to have been thus fortified to prevent surprises from the Scotch.

And now on to Hexham. The lane, on the north of the Tyne, lies through copses of ash, elm, and fir: here and there a mountain torrent, crossed by three or four precarious stepping stones, throws itself in the traveller's way, and marks its course by the bed of docks that shade its waters from the sun. Prudhoe Castle sinks behind us; and gradually Hexham rears itself upon its noble hill to the south. We are treading ground illustrious for more than one or two of our northern Saints; it is the land of S. Eata, S. John of Beverley, S. Acca: it is the acquisition for the church of S. Wilfrid, and the dowry of S. Etheldreda.

And now we mount the steep hill on which Hexham stands, and enter the old market place.

A most lamentable sight is that same market place as the traveller enters it. The Lady chapel of the Minster fronts him; in such a state of dilapidation, that it is marvellous how it holds together at all.



It was entirely blocked up with houses ; part of these have been pulled down, and the fair windows, square headed Middle-Pointed, are partly displayed. They have been so barbarously filled up, that the tracery is scarcely visible ; the wall is shored up by wooden props, and that appears to be the extent at present of the talked-of restoration.

I went directly into the Minster, but light was then waning too fast for any minute survey of it. That must be for to-morrow. My evening walk was on the Seal, a kind of Boulevard to the south of the town, and separated by a moat from S. Andrew's. The setting sun lighted up the tall trees that cluster round the tower into a kind of purple glory. The hum and turmoil of the town was hushing itself into evening peace ; and as one looked on that fine old band of trees, and thought of the lamentable state of the church that they girdled in, one could not help joining in Körner's verses, —

Much that was noble, time hath been defiling :  
 Much that was fair, the early death hath died :  
 Yet still through your thick branches faintly smiling,  
 Glows the departed ray of eventide.  
 And voices whisper, through your green leaves sighing,  
 All that is great must triumph over dying.

*July 3rd, Saturday, Bothal.*—The life and martyrdom of S. Oswald, the preaching and miracles of S. Paulinus and S. Aidan, turned Beorna-ric to God ; and when S. Wilfrid sat in the chair of S. Peter at York, not only was that church dedicated to the True God, but Lindisfarne could also boast its monastery and its priests and missionaries. S. Etheldreda, the virgin queen of Northumbria, united in a compulsory marriage to her second husband, Egfrid, gave the Archbishop her dowry, Hexhamshire, which was co-extensive with the present barony, and embraced the three parishes of Hexham, S. John Lee, and Allendale. Here Wilfrid determined to raise a church and a monastery ; and here he accordingly erected one, which for beauty was considered matchless on this side the Alps. It was the fifth of stone that had been reared in Saxon times ; its predecessors being Candida Casa, or Whithern, York, Lincoln, Ripon. It seems, from the description which Richard of Hexham has left of it, who asserts that some part of the work remained to his day, A. D. 1190, to have been a cross church with clerestory, triforium, and crypt ; and to have contained besides the high altar, four others, respectively dedicated to our Lady, S. Michael, S. John Baptist, and “ All Apostles, Martyrs, Confessors, and Virgins,”—probably All Saints. Besides this great church of S. Andrew, Wilfrid built two others ; S. Mary's, of which a few stones only remain, and S. Peter, of which not even a tradition exists.

It was in the Northumbrian Synod of 678, S. Theodore of Canterbury presiding, that the diocese was divided into two parts, York being constituted the see of Deira, and Hexham of Beorna-ric. And this arrangement, notwithstanding the vigorous resistance of Wilfrid, and his appeal to Rome, was carried into effect, and caused Wilfrid's first exile.

S. Eata was made first Bishop of Hexham. He had been Abbat of Melrose, and was from that dignity removed to the priorate of Lindis-

farne; where he numbered S. Cuthbert among his disciples. In 682, Lindisfarne was raised to be a Bishoprick, and S. Eata named its first Prelate, being succeeded by Tunbert at Hexham. In 689, in the Synod of Twyford upon Alne, the latter was deposed, and Cuthbert nominated his successor. He immediately exchanged sees with Eata, who thus died Bishop of Hexham, in A. D. 685.

To him succeeded S. John of Beverley, the master of Bede, who soon, however, retired to Ernesshaw, now called from him S. John Lee, where he became illustrious for many miracles; and S. Wilfrid, now returned from banishment, succeeded, and held the see, notwithstanding his second exile, till his departure to the joy of his Lord in 709.

S. Acca, his chaplain, succeeded and completed the church, but he was eight years in exile: he returned, however, to his church, and as the chronicler says, in November, 740, "his spirit was joined to the Angels, and his body rested at the east end of the church of Hexham."

The Bishoprick of Hexham lasted through a succession of twelve Prelates till the time of Tilferd, who died on his way to Rome about 821; and the church and monastery were entirely destroyed by the Danes in 875.

In 1113, Thomas II., Archbishop of York, refounded the monastery, and thenceforward it continued afterwards as a part of the diocese of York.

The present church appears to have been built about the year 1200, and presents a very model of First-Pointed. Here I learnt how it is that Ovingham and Bywell, and other neighbouring churches, have so many mannerisms: they were built by the architect of Hexham, or by masons formed in his school: the remarkable arrangement of lancets noticed before, and square dying into octagonal buttresses occur here also. I will add, that if any one will compare S. Bee's with Hexham, he will be convinced that they are the work of the same hand, so far as the choir is concerned. And a comparison of the variation of detail occasioned by the difference of material, the red soft sandstone of the one, the white Northumberland rock of the other, would be rather instructive.

The nave was destroyed by the Scotch in an irruption of 1294; and has never been rebuilt. The building therefore consists of choir with two aisles, transepts with eastern aisle to each, and central tower.

The length of the choir, including the Lady chapel, is about 95 feet; that of the transepts is 156. Thus the church is quite on a par with cathedrals of the second size, and more than the equal of such as Ripon, Rochester, and Carlisle. Indeed the view of the transepts from the entrance, which is at the northern door of the north transept, would not easily be rivalled. The foliage of the piers, and the arrangement of the triforium are singularly beautiful. The rood-screen and parcloles are very curious Flamboyant and painted:—Death's Dance is the principal subject; but also there are twenty or thirty figures of Saints, conspicuous among whom are S. Wilfrid, S. Alcmund of Hexham, S. John of Beverley, S. Acca, S. Eata, all of them dignified with the title of *Fundatores hujus loci*.—Under the crest of the loft is an inscription to this effect:—"Orate pro animâ domini Thomæ S. Patris hujus ecclesiæ

*qui fecit hoc opus.*”—The S. probably contains the initial of the founder's name: for the idea entertained by Hexham antiquaries, that it refers to Thomas II., Archbishop of York, is absurd, the screen being about the date of 1500.—Notwithstanding the dreadful manner in which the choir is pueed, the stalls are quite perfect, a narrow passage being left between them and the puage. The galleries are also horrible: the choir-aisles serving to no other purpose than to contain staircases to these. On one of them we read that, “This gallery was built in the year 1740, by Sir E. Blackett, Bart., at his sole expense, and given by him to this church for the use of the public; reserving only the front seat to himself.” This person was proprietor of the Abbey-lands; the manor house, which stands on the site of the Abbey, has been twice, of late years, burnt down. On the north side is a curious and perfect chapel,—commonly called that of Prior Richard,—but in reality, probably, that of one of the last priors. It is of wood, on a stone basement, the parclose work being very excellent, and a large portion of the painting and gilding remaining. The altar, with its five crosses, completely filling up the east end, is quite perfect: a bevilled slab of stone on a rude stone or rubble basement. On the whole, this is one of the most instructive chapels I ever saw. There is now no monument in it; but a rude figure of a Benedictine, preserved in the choir-aisle, is said to have been taken from it.

Near it is the frier's-stool. S. Wilfrid obtained the right of sanctuary for Hexham; its limits were marked out by crosses. That on the south exists no longer even in tradition; that on the west has left its name to the *Maiden Cross fields*; the eastern cross is perfect, and stands in the *White Cross fields*; the northern one is mutilated, but still graces the *Cross Bank*. Richard of Hexham says, that the penalty for violating sanctuary within the Crosses, but without the town, was two hundreds, (£16,) within the town, £32; within the monastery, £48; within the church, £96; within the choir, £140; “but if any one, possessed of the devil, violated the frier's-stool, or the altar, he was *Botolos*, i.e., beyond the reach of pardon.” This stool is a plain First-Pointed stone stall, with sloping sides, like the Glastonbury chair.

The Lady Chapel is in as disgraceful a condition internally as externally. The lower part is nothing but dry mud; the upper is boarded over for a school. Mr. Billings' restorations have at present gone no further than the pulling down of houses I before spoke of. At the entrance to the monastery, (the gate still stands,) the last Prior of Hexham was hanged after the Pilgrimage of Grace.

Hexham itself is a curious old town, and the names of its streets, e.g., Priestpopple, Hencotes, Gilligate, Cockshaw, the Seal, Chare, &c., singular enough.

Over a house in Gilligate is this strange inscription:—

“C. D. 1683. J. D.

Reason doth wonder, but faith he tell can,  
That a Maid was a Mother, and God was a Man.  
Let reason look down, and faith see the wonder;  
For faith sees above, and reason sees under.

Reason doth wonder what by Scripture is meant,  
Which saith that CHRIST'S Body is our Sacrament:  
That our bread is His Body, and our drink is His Blood,  
Which cannot by reason be well understood;  
For faith sees above, and reason below,  
For faith can see more than reason doth know.

But I must hurry on.

Favoured by a fine though most sultry morning, I crossed the Tyne, and proceeded north. The first church was S. John Lee, pronounced Saintjóhnlý, a modern structure, which looks however, from its stone spire, extremely well in the distance. Hence the ground rises, till near S. Oswald's the view is very fine, and extends all round the horizon. Range of hill behind range of hill, overtopping one another, like waves, and clothed in the blue haze of a summer day,—no peak particularly marked, one unending undulation everywhere, gives a kind of *infinity* to the landscape which it is not easy to describe. S. Oswald's chapel stands on the ground where that Saint set up the great Cross before the battle in which he overthrew Cadwal and the British forces: the first Cross that was ever raised in Beorna-ric. One feels that one is treading on holy ground. The chapel itself is remarkable for nothing, except the extreme irreverence with which the pews come close up to the altar.

Thus the chronicler of S. Oswald speaks of this place:

"Tunc primum scivit causam cur nomen haberet  
*Heavenfield*, id est, *cœlestis campus*, et illi  
Nomen ab antiquo dedit appellatio gentis,  
Præteritæ tanquam belli præsaga futuri:  
Nominis et causam mox assignavit ibidem  
Cœlitus, expugnans cœlestis turba seclætam;  
Neve senectutis ignavia posset honorem  
Tam celebris delere loci tantiq; triumphi  
Ecclesie fratres Hagulstadensis (i.e., of Hexham) adesse  
Devoti CHRISTUMQUE solent celebrare quotannis."

One of these brethren thus wrote in praise of their Patron:

"Quis fuit Alcides? quis Cæsar Julius? aut quis  
Magnus Alexander? Alcides se superasse  
Fertur: Alexander mundum, sed Julius hostem:  
Se simul Oswaldus et mundum vicit et hostem."

Thence to Chollerton: a church, the out'side walls of which have been entirely rebuilt in pseudo-Græcian; the windows being in great measure filled with stained glass by Mr. Wailes. The piers are First-Pointed; very rude and poor. The font however, which is First-Pointed, is of good design and careful execution. Hence to Humshaugh: so deplorably new a church, that I did not go into it. These new churches I understand, owe their being to the laudable, though not tasteful, liberality of Greenwich Hospital, to which the estates of the brave and unfortunate Earl of Derwentwater were granted on his attainder. Proceeding southward, the road goes down towards the confluence of the two Tynes: and in the nook between the actual meeting of the waters stands the church of S. Michael, Warden. This tower also appears one of S. Wilfrid's, though the top has been made mixed and embattled.



The rest of the church is principally First-Pointed, the chancel having been shortened; and the whole much defaced. There is a very late Third-Pointed sacristy, in a very unusual place; namely, at the west end of the north side of the nave. Crossed the Tyne again, and three miles more brought me to the eastern entrance of Hexham, called Hencotes.

In the afternoon, after going once more over the cathedral, by rail to Newcastle, and on to Morpeth. Hence, through a country which affords some lovely peeps of the river Wansback, and the wooded hills which skirt its side, over which the sweet mist of a summer sunset was hanging, to Bothal.

*(To be continued.)*

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## THE NOMENCLATURE OF GEOMETRICAL AND FLOWING TRACERY.

*To the Editor of the Ecclesiologist.*

SIR,

You may have seen by the Reports of the Oxford Architectural Society, that I read some time ago a paper on the History of Geometrical Window Tracery. This was one of a series, the completion of which will probably occupy a considerable time, as the time of my being enabled to read even the second part, which I have already in hand, is very problematical. In the mean time I have thought that it might not be inconsistent with the designs of the *Ecclesiologist* to give insertion to a condensed view of my system of the most interesting portion of the subject, namely, relating to the Geometrical and Flowing forms. The want of some division and nomenclature for their almost innumerable varieties is one which I have constantly felt, my attention having at all times been directed more especially to the investigation of window-tracery than to any other branch of ecclesiological science; and I conclude that the same desideratum may have occurred to others also. This I have endeavoured to supply for my own use, and have ventured to offer as an assistance to my fellow students in ecclesiastical architecture. I am fully aware of its imperfections, but it appears to me that it is highly important that some nomenclature, however imperfect, should be suggested to ecclesiologists, which, if it have no further value, may at least be a ground-work on which some more competent person may construct one less open to objection. At the same time I cannot but mention that no one, who has not attempted the task, can have any idea of the wearisome labour it involves, and the constant strain upon the mind required in the arrangement of so many isolated facts, and especially when their peculiar nature is considered. The different varieties of tracery, both the great classes, and their more minute subdivisions, seem to have been so many unconscious principles of formation, distinct and independent from each other, at work in the minds of the ancient architects; so that, while they are perfectly distinguishable in idea, they are altogether mingled together in the exist-

ing instances. Every conceivable stage of transition from earlier to later forms, and more than this, every conceivable mode of combining—often confusing—contemporary ones, is to be found among the countless shapes afforded by our ancient windows. In fact, a window constructed consistently on one principle is actually less frequently met with than one which combines two or three. It is the manner in which these combinations are effected, which for the most part decides the degrees of merit in the composition of tracery. Sometimes two principles of formation, though perfectly distinct, are still in harmony with each other, so that their commingling may combine the beauties of both, and consequently originate forms of greater elegance than either can possess in a pure state. In other cases they are actually repugnant to one another, and the separate beauty of each is lost by the incongruous combination; and in others again, even when there is no such inconsistency in the forms themselves, want of skilful arrangement on the part of the designer may effect mere physical juxtaposition of what seem to be detached fragments of separate windows, instead of a gentle fusing together into an harmonious whole. Sometimes two windows occur which must in a formal arrangement be set down under one class, while their real spirit and character belong to another. I mention all this to show the extreme difficulty of the investigation; not so much in the detection of certain types, which is comparatively easy, but in the confusion which necessarily results in an attempt to class existing instances under them; and thus to crave indulgence for what I believe is a first attempt to unravel its perplexities. I shall lay my system before you and your readers nakedly as a mere scheme, without at all entering into its controversial bearings; the parts of it which may be open to dispute, or which rest upon principles which probably most of your readers would fail to acknowledge, are here taken for granted with the rest; the arguments on which I ground them, as well as the general illustration of the whole by instances, are reserved for more full and elaborate treatment in my papers before the Oxford Architectural Society, which I hope may some day be laid before the public in a complete form.

I. *Geometrical Tracery* in its widest sense may be defined as that in which the figures in the head above the lights have no connexion with the lights below, but are simply put in independently to fill up the vacant space. It is usually composed of geometrical figures, the circle especially, both in its actual form, and as an element in foliation; the cusps in the most pure and appropriate form of foliation are distinct arcs of circles, forming an additional order of tracery, which, if omitted, renders the design plain, but not incomplete. Geometrical tracery contains two principal subdivisions.

1. *Pure Geometrical*, in which the whole tracery is composed of actual geometrical figures, chiefly in England circles, but also spherical triangles and spherical squares. The east end of Lincoln cathedral is the finest example in this style.

2. *Foil Tracery*, in which the tracery is composed not of figures plain or foliated, but where the foils are themselves the figures; that is, trefoils, quatrefoils, &c., are inserted without any containing figure. This

style is not found, as far as I am aware, in any very large windows; it occurs comparatively rarely in small ones, but is a very important element in combination.

Pure geometrical tracery requires two lights to support a figure, thus a two-light window has one figure in the head, a three-light two. Windows above three lights are usually formed by subordination of design; thus the eight-light east window at Lincoln consists of two large divisions, each of which is again subdivided; the rule just given of course applies to the subdivisions. This rule is commonly observed in England; not so abroad, to the great prejudice of foreign windows. In foil-tracery a figure may rest on one light only.

Contemporary with Geometrical Tracery, and indeed with Flowing and Perpendicular is *Arch Tracery*, in which the tracery is formed by mere arched lines: this assumes the mouldings of and enters into combination with all styles, but seems to have an especial affinity with Geometrical. It does not enter into its definition, and its lines are actually continuous, but its hard curved line gives it an analogy with that style, and its combinations with it are very numerous. Its two light examples have merely the figure of the Greek Y; those of greater size form two classes, viz:—

a. *Pure Arch Tracery*, where the lights rise to the architrave, increasing in height towards the centre.

b. *Intersecting Tracery*, where the lights cross in the head.

From the union and combination of these forms result the varieties of Early Decorated [Middle-Pointed] tracery; for instance, a pure Geometrical skeleton will have the large circle\* in the head filled in with a composition of foils, or an intersecting window will be interrupted by the insertion of a circle. But to enumerate every kind of combination would be almost to enumerate every Geometrical window: I must, however, mention one remarkable form in which a skeleton of Arch Tracery is more or less completely filled in with distinct foils; this I denominate *Arch and Foil*: the east window at Trumpington is a fine example. From Arch Tracery also is derived the practice of *Subarcuation* or marking off one or more lights on each side to form a distinct composition by an arch stretching into the architrave. This will be found at all periods.

II. *Flowing Tracery* seems to have little more than an ideal existence, so comparatively few specimens remain, which can be considered as being worked completely free from Geometrical ideas, and yet have manifestly no signs of the approaching Flamboyant and Perpendicular [Middle-Pointed.] Flowing tracery differs at once from Geometrical, as having its figures not inserted above the lights but growing out of them; in Arch tracery the lines forming the arched heads of the lights are simply prolonged in their previous direction; here they branch out freely and form patterns of almost endless diversity. To draw a line between even ideal Flowing and Flamboyant tracery is more difficult,

\* This, in divers forms, is one of the most ordinary features of a large Geometrical window, a circle supported by two arches. The circle sometimes has tracery diverging from a centre, like a wheel window.

and in practice most flowing windows are more or less affected by the Flamboyant influence. But compared with the best Flamboyant as distinguished from the many unsightly vagaries perpetrated under that name, we shall find that the Flowing Decorated [Middle-Pointed] piercings retain more of the character of individual figures, allowing room for occasional unoccupied spaces, and are not of the same long narrow shape, but somewhat more squat, and having a foliation affecting the whole piercing, and not merely one end. This latter form is in idea essentially Flamboyant, though continually obtruding itself through the whole duration of Flowing tracery. In short, the Flamboyant is simply the continuation of the mullions in a particular form, leaving *spaces* between the lines; the Flowing, the fusing the mullions, and the *figures* in the head together. Its outline is rather pyramidal than directly vertical.

The transition from Geometrical to Flowing tracery is exceedingly curious; both actually intermediate forms and combinations occur. With regard to the former, we shall find a figure which may be called the *ogee vesica* occupying an analogous position in the Flowing style to that which the circle holds in Geometrical; and as the two figures have a great connexion, the ogee vesica being the figure which would result from an attempt to fuse together several circles placed in juxtaposition, we shall find every stage of this process, both in the general design of large windows and in their smaller portion. Subareuation is retained throughout the style, and all through the Perpendicular [Third-Pointed] also. And the circle in the head of a large window exercises a very great influence; the figure itself in its purity maintained its position for a very long time, and the attempts to fuse it into the other lines are very numerous and remarkable, as at S. Mary Magdalene in Oxford, and Hawkhurst, Kent. And when the actual circle or other figure has disappeared, traces may be found in the tracery of the centre-piece, which is continually found adapted to such a containing figure, and often retains strong vestiges of the wheel in lines diverging from a common centre.

Combinations are either when one part of a window is Geometrical, another Flowing, or when a skeleton of one form is filled up with details of the other; a skeleton of arch tracery filled up with flowing patterns, in a manner just analogous to the formation of arch and foil tracery, is neither uncommon nor ungraceful.

Flowing tracery seems divisible into the following classes; the three first of which seem to have their origin in the tracery of the wheel mentioned just above.

1. *Divergent Tracery*. In this a point is assumed as a centre, and branches are thrown off from it; it hardly exists in a pure form in windows of more than two lights, where three piercings commonly diverge from the top of the central mullion, one to the top, two to each side, which is necessarily continued in a perpendicular line for some distance, which is of course prolonged when more than two pair of piercings are thrown off, and the wheel motion proportionably lost. This is a most elegant form, and more *vegetable* than any other; it is very important in combination with others, but is not adapted to large



windows, though the western one of York Minster is constructed on its general principle.

2. *Convergent Tracery*. This is the converse of the latter; the side piercings seem not to be thrown off from the centre, but to converge to it from the sides; like divergent, its pure form is confined to small windows, but it is important in combination.

3. *Reversed Tracery*, in which the piercings seem to hang down from the top towards the centre. This is hardly found but in combination, and is often intermingled with the latter.

These three, though having a Geometrical origin, exhibit a Flamboyant tendency in their foliation earlier, and to a greater extent than any other forms of Flowing tracery. It is manifest that the *direction* which any piercing appears to take, is very much affected by foliation at one end, and this form gives a great opportunity for long narrow openings.

4. *Reticulated Tracery*, in which the tracery is wholly composed of ogee vesicas. It thus answers to the Pure Geometrical composed of circles, both from the analogous position occupied by the figures in the two systems, and the connexion between the figures themselves, manifested in many examples of actual transition between the two forms. This class, though by no means the most elegant, is at once the most common and the most typical form of Flowing tracery. It is however decidedly monotonous when spread over a large window, but I do not remember having seen one of more than five lights wholly composed of it. It is further open to the objection made, as I think and shall elsewhere endeavour to prove, with much less weight, against Perpendicular [Third-Pointed] by the reviewer of my former paper, that it is not self-contained, but merely cut at an arbitrary point out of an infinite series of panels. In many instances this fault is certainly remedied, but only by forsaking the principle of formation. This form also occurs to a great extent in combination; very pretty three-light windows are formed by a mixture of this and the divergent in the tracery, and a still better form by a reticulated skeleton, each of whose vesicas is filled with a divergent pattern. The figures are commonly quatrefoiled; when trefoiled at the upper end, as in Jersey, a Flamboyant tinge is introduced. They occur of many proportions, and by straightening, the sides glide gradually and imperceptibly into Perpendicular.

5. *Ogee Tracery*. This is in Flowing tracery analogous to the Arch form, being in fact Arch tracery, employing for the simple arch the ogee as being more adapted to the Flowing line. It admits of two varieties, corresponding to those of the analogous form.

a. Where the ogee arches intersect, and the apex of one coincides with that of the window arch. This variety is very rare, and very unsightly.

b. Where the ogee arches are left imperfect, and no apex coincides with that of the window, so as to leave in three-light windows (the most common form,) a large vesica in the head and large spandrils.

This form is also much used in combination. The splendid windows at Heckington, Sleaford, and Newark, have chiefly skeletons of this form, with fillings up of various kinds. By flattening the sides of

the vesica in the head it sinks into Perpendicular even more easily than any other; the chancel of Kislingbury church, near Northampton, is a fine example of this transition in an advanced stage.

These classes in their different combinations will be found to exhaust nearly all the forms of Decorated [Middle Pointed] windows with which I am acquainted, with the exception of a few vagaries of all dates scattered up and down, which neither agree among themselves, nor can be reduced to any class. I present the arrangement, conscious of its many defects, but with a feeling that a step has been gained by making any arrangement at all, and I trust that you or some of your readers may be able to improve upon it.

In conclusion, I have only to state that my conviction remains unchanged as to the natural derivation of Perpendicular, as well as Flamboyant from the Flowing forms, and their identity in principle with each other; but I think it better to reserve my arguments on this head for my Oxford papers.

I am, Sir, very obediently yours,

EDWARD A. FREEMAN.

*Northampton, July 20th, 1847.*

#### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE Committee have to announce additions to the list of the Society of the following new members:—

##### PATRON:

The Right Rev. the Lord Bishop of Cape Town.

##### ORDINARY MEMBERS.

Hon. R. Curzon, Jun., Parham Park, Steyning.  
 C. C. W. Domville, Esq., 5, Grosvenor-square, London.  
 Rev. W. B. Flower, M.A., Magdalene College; Enfield Highway.  
 F. R. Haggitt, Esq., B.A., Balliol College, Oxford; Belmont, Hereford.  
 R. A. Mould, Esq., Liverpool.  
 Rev. J. Rodmell, M.A., Trinity College; 17, Claremont Crescent, Edinburgh.  
 W. M. Teulon, Esq., 5, Harpur-street, Red Lion Square.  
 Rev. Morton Shaw, M.A., Brazenose College, Oxford; Arley, Nantwich.  
 H. Waller, Esq., 3, Stone Buildings, Lincoln's Inn.

They have also to announce that Mr. Green has released them from their engagement to rent his rooms at Cambridge. The Chairman of Committees has kindly undertaken to receive the property of the Society for the present.

The Treasurer has opened an account at the bank of Sir Charles Scott and Co., 1, Cavendish Square.

The Hand-book of English Ecclesiology has now been published.

The Committee regret to find, on re-examination, that they have spoken in the "Hand-book of English Ecclesiology," in their article on Lychnoscopes, pp. 201—211, (in the main reprinted from articles in the *Ecclesiologist*), in such terms that it might be supposed that they had adopted the theories which connect these windows with external confession, and the symbolism of the sacred wound. They beg to state that it is not their intention thus to foreclose the question, but that

they are desirous of having it understood that they still consider it an open one, and would be very grateful for any further matter which may tend to its elucidation. They are disposed to see a great *prima facie* architectural probability in the opinion which connects them with external confession. At the same time this theory is hampered with very great difficulties depending on the penitential system of the mediæval Church, and the relation in which Chantry Priests stood to the parochial clergy.

The Cambridge Architectural Society has been admitted to union with the Society.

## OXFORD ARCHITECTURAL SOCIETY.

At a Meeting holden in the Society's Room, on Wednesday, June 9th, the Rev. the President in the Chair, the following new members were elected:—

F. E. Venables, Esq., Wooburn, Beaconsfield.  
 H. E. D. Ward, University College.  
 Slade Baker, University College.  
 H. S. Polehampton, B.A., Fellow of Pembroke College.  
 W. W. Godden, Worcester College.  
 The Rev. Harcourt Skrine, M.A., Wadham College; Sunbury, Middlesex.

The President read the list of presents and purchases, and of the candidates for election at the next meeting. Among the presents was a drawing presented by the Rev. John Barrow, M.A., Fellow of Queen's College, of an Altar-cruet found at Sherborne Priory, near Basingstoke, and now in the possession of Queen's College. Its form is singular, being an octagonal pyramid, truncated, with a handle and long spout united to the vessel by a quatrefoiled circle.

Mr. Freeman, Secretary, read the Report of the Committee, announcing that the immediate publication of the Brass Catalogue had been determined on, and calling attention to a new work on the difference of style in ancient Glass Painting, presented by the Treasurer.

A Lecture of very great interest was then delivered by the Rev. George Williams, M.A., Fellow of King's College, Cambridge, on the Church of S. Mary, at Jerusalem; originally erected by Justinian, and afterwards during the Crusades used again as a Christian church by the Templars, but now desecrated, and converted into a mosque. In the course of his lecture Mr. Williams elucidated several difficulties connected with the Temple area, and other questions relating to the topography of the Holy City. He concluded by stating that the present orthodox Patriarch of Antioch was soliciting funds for several objects connected with the support of the Church among his poor and persecuted, but faithful flock, and held this up as a fit object for the consideration of all western Christians wishing to manifest their sympathy with the suffering Churches of the East. Mr. Williams' lecture was fully illustrated by very beautiful drawings and plans.

Mr. Wayte, as Treasurer, expressed his willingness to receive any

contributions from members or others for the use of the Patriarch of Antioch.

After some remarks by the Rev. J. H. Pollen, M. A., corroborating some of Mr. Williams' statements, the President called attention to the diligence and accuracy of research manifested by the lecturer, recommending his line of investigation, in comparing original documents with the present features of the locality, to all who may be engaged in similar inquiries.

The meeting, which was one of the most largely attended ever remembered, then separated.

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THE Eighth Annual Meeting was holden in the Society's Room, Holywell, on Tuesday, June 15th; the Chair was taken by the Rev. the Master of University College, President.

After a few preliminary remarks, the President alluded to the presence of one of the newly-appointed Colonial Bishops, who had expressed his desire to be admitted a member of the Society. He then, in the name of the Committee, proposed the Rev. Robert Gray, M.A.,\* of University College, Bishop elect of Cape Town, as a Patron of the Society. The proposal was carried by acclamation.

The Bishop elect returned thanks to the Society for the compliment which it had conferred upon him, stating the great pleasure he had in becoming connected with the Society, and his hope that its aid might be productive of very beneficial results in his newly-formed Diocese, in which the number of churches erected up to the present time was exceedingly small.

The Society then proceeded to ballot for ordinary members, when the following gentlemen were elected :—

Francis Ashpitel, Brasenose College.  
 Edward James, S. John's College.  
 The Rev. J. T. Pigot, B. A., Brasenose College; Rochester.  
 Robinson Thornton, S. John's College.

The Hon. G. F. Boyle, B.A., Secretary, was then called upon by the President to read the Annual Report of the Committee, which was as follows :—

“ It is as usual with feelings of congratulation for the past, and of a good hope for the future, that the Committee are able to lay before the Society their Eighth Annual Report. If the past year has not been distinguished by any occurrence so remarkable as the change of place, which allowed us at the last Annual Meeting to meet, for the first time on such an occasion, on our own ground and with our own collection displayed around us, the steady progress which enables to trace at almost every time of our assembling the beneficial effects of that change, should be a still greater subject of mutual congratulation than the single more conspicuous event of the change itself. The more numerous attendance at our meetings, the far greater use made by members of our library and collection generally, we may even add, the

\* Now D. D.



steady increase of our own numbers, and the more frequent visits of distinguished persons not resident in the University, all more or less trace their origin to the change which provided the Society with a dwelling-place worthy of itself and of its objects. The Committee would fain hope that it may long remain devoted to so good an end, and that each year that witnesses the Society assemble in it at this annual period of academical festivity, will enable them to speak of greater efficiency and a more enlarged sphere for promoting the cause to which the energies of the Society are devoted.

“The circumstances of the last Annual Meeting must be fresh in the mind of every one who was present on that most interesting occasion. The first Annual Meeting held in our own room will long be remembered on account of the presence of so many eminent champions of Church Architecture and Church Restoration, and the eloquent discourse which it was our privilege to hear from one of the foremost among them. If our present meeting is less rich in attractions of that kind, the further interest which accrued to the former from the personal addition to our list of Patrons of a venerable and illustrious Father of the Church, is far from being wanting on the present occasion, when we are honoured with the presence of one of those eminent persons who are about to proceed to foreign shores with the same holy commission, and to whom we may venture to hope that our Society, or at least the principles it advocates, may be found no mean auxiliary in enabling them to enrich their new and more exalted spheres of duty with temples which may be no unworthy daughters of the glorious edifices which they are so soon to leave behind.

“The efficiency of the Society has been increased, during the last twelve months, by the institution of the office of Librarian, and the constant additions to its property had rendered expedient the appointment of an officer who might be enabled to give his undivided attention to the care of the library, and to the arrangement of the numerous presents received at almost every meeting of the Society. The Committee would particularly direct attention to the important additions made during the last year to their collection of Monumental Brasses, especially as they will materially increase the value and interest of the Catalogue which they propose publishing, and the thanks of the Society are chiefly due to Viscount Downe, and to the Rev. J. H. Wynne, of All Souls. A number of works have been presented by members, bearing upon several important branches of Ecclesiological science; and the Committee have also especially to notice the valuable present lately received of six volumes of Heraldick MSS. presented by Henry Bloxam, Esq. The Society continues to receive reports of the proceedings of various Architectural societies in different parts of the kingdom.

“Considerable benefit has been derived from the election of three Vice-Presidents in addition to those members who are to be *ex officio*; and the Society will concur with the Committee in acknowledging their obligation to one of their number, the Rev. William Sewell, for his interesting and valuable lectures on the various points of contrast between Gothick and Grecian architecture. It could not fail to be interesting to members, whose studies in this University are so es-

pecially directed to the works of the most eminent Greek philosophers, to learn how completely that style of architecture, the study of which it is our object to promote, is in fact the realization of those ideas of the beautiful, of which the writings of Plato and Aristotle give us their conception, but to which the buildings of their own age, however worthy of admiration, failed to correspond.

"The publications of the Society are about to be placed on a different footing, and the present agreement with the publisher terminates in September next. The Committee would take this opportunity of expressing the thanks of the Society to Mr. Parker for his liberal conduct on several occasions, and for the interest which he has uniformly manifested in its welfare. Henceforth the Society's publications will be divided into two classes; the first will consist of papers read at meetings, and published from time to time at the discretion of the Committee, in a series, each number of which is complete in itself, and of these a volume may be made up either at the end of every year, or at any other period. The second will consist of larger works of archaeological interest, or of small hand-books for practical use in restorations. The annual report, with the rules, list of presents received, and catalogue of members, will continue to be published, and will relate all the details of the several meetings. The terminal reports will no longer contain the substance, or give an analysis of the papers read at each meeting, but they will be reserved for insertion in the volume above mentioned. A number of subscribers' names has been received, sufficient to induce the Society to commence the publication of their Brass Catalogue, but it is most desirable that persons wishing for copies should communicate their names to the Secretaries or to the Publisher, as a further guarantee to the Society against any risk, and because after the appearance of the work the price will probably be raised to non-subscribers. The Committee would take this opportunity to acknowledge their obligation to the indefatigable exertions of Mr. Haines, who has spared neither time nor trouble in his endeavour to impart the utmost value and interest to the work.

"The improvement which is gradually taking place in the style of new churches, though we must still confess that much is yet lacking even in the best examples, renders it difficult to enumerate the best specimens which have been erected during the past year. Though few can be found in which some improvement might not be made, we seldom now meet with a church erected by an architect of reputation which has not some point upon which we can rest with satisfaction as an advance in some respect or other upon preceding structures. One example, however, as closely connected with ourselves, cannot be passed over in silence; the Committee allude to the Chapel recently added to the Episcopal Palace in this diocese. Of the share in this good work which belongs to the founder, it becomes them not to speak; as regards that of the architect, without at all pledging themselves to any approbation of every feature either within or without, they cannot but mention with honour the general beauty and propriety of the structure. Some portions seem open to criticism, but it should be remembered that it belongs to a class of buildings for which, on

several accounts, it would appear more difficult to frame a satisfactory design than for an ordinary parish church.

“Another work, still more interesting, and even more difficult, the rebuilding of the Chapel of one of our principal Colleges, is speedily expected among us. On no work can the Society—we may say the Church in general—look with greater interest; the structure and arrangement of a College Chapel is a most difficult question. Among all the Colleges of our two Universities, it is remarkable how few really satisfactory models are to be found; all of any merit in Oxford being imitations of one design, and the sister University affording only that one magnificent creation of royal bounty which can hardly be proposed for imitation in the present day. With this paucity of models, and the altered circumstances of Colleges since their first institution, the erection of a new Chapel in Oxford is one of the most important experiments which our age has seen, and one to the result of which all lovers of Ecclesiastical art will most anxiously look.

“To turn from works of original conception to the even more fascinating task of preserving and restoring the relics bequeathed to us by ancient piety, the first instance of restoration which claims the attention of the Committee is that in which the Society is more deeply interested than in any other, that of the Abbey Church of Dorchester. A portion of the work, considerable in itself, but small in proportion to the magnitude of the whole undertaking, has been completed; the sacarium has been restored to a state of safety and decency, and the wonderful east window again shows itself in all its splendour. But it is with great pain that the Committee announce that the works are now standing still from want of funds to continue them; and that, even in what has been done, the same cause has prevented the roof from being constructed in the splendid and elaborate manner which befits so magnificent a quire as that of Dorchester; though it is fair to state that, plain as it is, it is of a character which will admit of any extent of future decorations. The work was commenced with small actual prospect of even so much as is now completed, but in reliance on the bounty of the Church in general to forward such an undertaking, and in the same confidence the Committee trust that they have only to make the interruption known, and means will be supplied of proceeding further. The idea that what has been already done is all that they may hope to do for a church which has of late occupied so large a share of their attention is one which they cannot as yet bring themselves to entertain.

“Another work of restoration, more removed from us in locality, but not less interesting in itself, and carried on partly by the exertions of members of our own Society, partly by the capitular body and individuals resident on the spot, has been commenced in a still more venerable seat of early Christianity, the Cathedral Church of S. David's. It would ill become the promoters of either to feel jealousy of the other; the Committee would rather hope that equal success may crown two undertakings which thus equally deserve it. Nor is this the only Cathedral in which restorations of great extent and merit are being carried on. The magnificent Churches of Ely and Hereford stand in need of the liberality of the Church in general to second the zealous efforts of their

own chapters ; and another work, in some respects of even greater interest, has been commenced at S. Patrick's in Dublin, which is doubly valuable, when it is considered that the cathedrals and other churches of Ireland have fallen into a far greater state of degradation even than our own. Nor can the Committee omit to mention a work on a smaller scale, but which, as having arisen under our own eyes and almost entirely by the labours of members of our own body, naturally challenges a large share of their attention. They allude to the alterations in S. Thomas' Church, and the addition of the new aisle. The latter is certainly one of the most beautiful objects of modern erection in the whole City ; and the elder part of the building has assumed in its arrangements the most correct and ecclesiastical appearance of any parish church in Oxford. If the restoration has not been extended to every feature of the Church, it has been from circumstances which its authors could not control ; they have been unavoidably hindered from doing every thing that was desirable, but all that has been attempted has been well done, and we may hope that the rest may one day follow.

“ In the external relations of the Society, the chief feature deserving of notice has been the working of the system of Corresponding Secretaries, mentioned at the last Annual Meeting as having been commenced immediately before that time. During the past year, several other names have been added to the list, and instructions have been issued to them as to the manner in which they may best promote the interests and aims of the Society in their respective districts. The Society was never intended to be a merely local one, but rather as a centre of co-operation and communication among all persons interested in the subjects for whose promotion it is instituted, who are members of, or otherwise connected with the University of Oxford. Like the University itself, the Society has its home, its local centre of government and assembly, but like the University too, it would extend its members and its influence as far as possible. The Corresponding Secretaries have been instituted in order to afford a more ready means of communication between remote districts and the academical centre. The system is yet in its infancy, but even already has not been without fruits. At the last meeting but one papers were communicated by two Corresponding Secretaries on the antiquities of their own places of residence, one of them bringing before us one of the most beautiful parish churches in the whole kingdom ; and at the last meeting the receipt of a large addition to our collection of Monumental Brasses marked the interest taken in our proceedings by a third.

“ During the last year a new Architectural Society has arisen in the University of Cambridge, which the Committee would fain hope may soon be able to occupy the place of late so honourably and energetically filled there by the Ecclesiological, or, as it still seems hard to refrain from calling it, the Cambridge Camden Society. With this society the Committee have felt themselves bound to enter into the same alliance as with the provincial societies, the more so as the field it occupies is nobler and more promising. The Committee would hope that, with this Society, and our own, and the Ecclesiological Society



occupying the three great centres, the two Universities and the metropolis, and connected by friendly ties among themselves, a system of co-operation may be obtained which will render it quite unnecessary for any student of Church Architecture and the kindred arts to subject himself to the disadvantage of carrying on his pursuits alone.

“The mention of the sister University naturally leads the Committee to notice the late visit of one of its members, and the very valuable paper read by him at our last meeting. But it must not be forgotten that the individual referred to, although not belonging to our University, was yet one of the earliest members of our Society, and this, as well as the subject of the paper, a church in so distant a land, may serve to show how little the aims and objects of the Society are confined to a particular locality. In connexion with this subject may be mentioned an application which has been received, which will be of the greatest interest to all who sympathise with our suffering brethren in the East. The orthodox Patriarch of Antioch has with great difficulty obtained permission from the Mahometan government to rebuild the ruined church of S. Nicolas at Damascus, and solicits the contributions of Western Christians to aid his impoverished yet faithful flock in this design. The Treasurer of our Society has expressed his willingness to receive any contributions from members or others for this purpose. Within our own University, the disposition on the part of the Society to enter into friendly relations with bodies having in any degree kindred objects, has been shown by the relations entered into with the Motett Society, whose meetings have been permitted to take place in this room. The end of the two societies, dissimilar as they may appear, have a point of connexion, as being the cultivation respectively of two of the highest of arts, and these two the most capable of being immediately devoted to the highest purposes; and the Committee would hope that an amicable relation may long continue to exist between the two societies, cemented as it is by the circumstances of their having one of their principal officers in common.

“The Committee, in conclusion, would especially call the attention of members to the opportunity afforded them by the Long Vacation, for the preparation of papers, and of short notices on any churches they may happen to become acquainted with, and for promoting the objects and interests of the Society. The perusal of the reports of the several meetings, even during the last twelve months, could not fail to show what various objects of interest claim our attention, and how every subject brought under our notice might be illustrated by additional examples. It is almost needless to remind members of the great value attached to sketches of the painted glass and tracery of windows, to drawings of ancient church plate, to rubbings of monumental brasses, to examples of tombstones, and to peculiarities in detail, or characteristic features in the style of churches throughout the different parts of the kingdom. A new subject for investigation and research has been brought before the Society during the past year, the theory of Ichnography, to which our attention was directed by Mr. Burgon, and the more

numerous and accurate measurements of ancient churches we can collect the more materials shall we possess either for its proof or refutation. The Committee would impress upon members that to a society such as our own collections of precedents are of much the same value as experience to an individual, and the more closely we desire to imitate and to follow ancient examples the more shall we appreciate the value of an intimate acquaintance with the details of the churches and edifices of our ancestors."

The Report was then put from the Chair, and unanimously received by the Society.

The President stated in addition that the Committee had decided that, during the approaching meeting of the British Association, the Society's Room would be open to the inspection of all members of that body on presenting their Association tickets.

A paper was then read by Mr. E. A. Freeman, B.A., Secretary, on the Origin and Progress of Romanesque Architecture. He apologised for one of the officers, and not some more distinguished person being called upon to address the Society at its principal meeting;—this had originated in an unavoidable misapprehension on the part of the Committee, who had been led to suppose, till it was too late to apply for a paper in any other quarter, that Mr. Williams would have been able to read his lecture on S. Mary's Church in Jerusalem at the Annual Meeting, instead of at the last ordinary one. Mr. Freeman then proceeded to trace at some length the progress of Romanesque from the early Basilican forms to that which he considered as most nearly approaching to an ideal perfection, the Norman style of England and Northern France. He contended that the Romanesque was a distinct and perfect style, possessing such an ideal perfection, grounded upon its own mechanical and æsthetical principles, and that it was therefore not to be considered either as a corrupted Classic or an imperfect Gothick. Mr. Freeman concluded with the following remarks:—

"The comparison of the moral teaching of the two great forms of Christian Architecture, the Romanesque as being the language of the Church under persecution, the Gothick of the same Church in her days of worldly triumph, each showing forth the lessons and warnings needed by their respective periods, I had the honour of drawing out at length before the Society on a former occasion, and I will not trouble my hearers with its repetition. But I may perhaps be allowed to recant an inference which I have elsewhere drawn from that theory, namely, that under certain circumstances of the Church, supposed to be analogous to those of the Romanesque period, the revival of that style would be desirable, as that expressing the lesson most needed under such circumstances. A very able writer, and a personal friend of my own, has stated that this opinion leads to Pantheism; I must confess that I do not see how; but I do not hesitate to express my present belief that the inference above mentioned fails in forgetfulness of the greatest law of such symbolism as I seek to maintain, namely, its unconsciously. The ancient architects did not sit down deliberately to express the circumstances of the Church in the temples which they reared to her ser-

vice, but simply built in the best manner that they knew, and those circumstances working in their minds produced an unconscious expression of the spirit and temper of the age. This did alike Walkelyn, and Poore, and Walsingham, and Wykeham; to imitate our Romanesque architects by copying their works would not be to imitate their spirit; we best tread in the steps of the founders of Caen and Romsey, by building in the best style we know of, and leaving the peculiar expression of our own wants and circumstances to be wrought out by their own unconscious operations, which in a really good building, the work of a devout and thoughtful mind, will be sure to evoke them. While I most strongly protest against unnecessary alterations in the monuments of antiquity, while I would religiously preserve every stone of Romanesque work at Peterborough and Southwell and Northampton as among the most precious relics of the past, endeared to us by some of the noblest and holiest of historical associations; in new erections we must take the most perfect style, and that alone. When we have well learned the principles and details of ancient art, especially by restoring to their original glory the monuments which they have bequeathed to us, we shall be able to design, to develope, to improve for ourselves, and rear temples to which Worms and Cologne and S. Ouens alike must yield. When our ancient churches again stand forth perfect and undefiled, when our village churches show on their walls the living picture instead of the dull whitewash, and their chancels exhibit the stalls of clerks instead of the curtained and cushioned pew of the spoiler; when our cathedrals and abbeys are again all glorious as of old; when the renovated pile of Dorchester shows in wall, and window, and roof, and pillar, the beauty of three ages past; when its more glorious daughter, the church of the great Remigius and the greater S. Hugh, rears again its triple spires to crown its lordly height with yet more soaring majesty, and when the angels' quire within glitters anew in vault, and capital, and window, with azure and gold and ruby; when Carlisle, and Bristol, and our own S. Frideswides rejoice again in the fair proportions of their once sumptuous naves; when the three estates of England have learned that the church and college of S. Stephen would form no useless addition to the ancient Hall of Justice and the new Council-Chamber of the Senate; when its more glorious neighbour, overtopped by the world's pomp without, shall be restored to purer holiness within, and the royal Abbey of S. Peter, the shrine of S. Edward, the tombs of our mightiest princes, shall rejoice at the idols of the heathen and the fulsome praises of the unworthy swept for ever away from their sacred precincts; then let us go forth to the waste places of our land, where no spire has yet pointed heavenward, and no choral strain has waked the echo of the wild wood or the crowded street, or where the hand of sacrilege has swept away the once holy and beautiful temples of the Most High. Then shall Oseney, and Godstow, and Abingdon, and Reading, and S. Edmundsbury, and fair Lichfield's prouder sister, rise from their ashes in grace and majesty that Poore and Wykeham never knew. The three towers shall again point out from far the holy seat of worship, and the joyful bells again call the faithful to its daily rites;

within, the tall clustered pillars shall rear aloft the soaring arch and the airy window above, and the vault spring from the rich pavement to a height rivalling Beauvais or Cologne. And all, glass, and oak, and ashlar, shall glitter with every gorgeous hue, rich diaper shall cover every vacant inch of wall; each light of the tall window shall blaze with the pictured deeds of saints; and the azure vault shall gleam, like the shield of Tydeus, with all the stars that gild the firmament. Beyond, the four mighty piers shall uplift the glorious lantern into a yet more boundless height, and below, the chancel-screen, carved, and painted, and gilded, shall fence off the sumptuous quire. There shall the stalls show forth in sculptured misereres and soaring canopies a richer beauty than Amiens itself; there shall the tombs of holy Bishops and mighty warriors speak of their deeds only by the blazoned shield, the staff and mitre, the sword and helmet; each glance of the sleeping faithful fixed on the all-glorious altar, reared far aloft on the gradual ascent of steps and pavement, themselves glittering with rich tints and deep enamel; and far above, the slender pillars of the gorgeous apse shall cluster around the holiest of all, like those that guard the resting-place of the royal Confessor, kindled to fresh life in tenfold majesty. The cold antiquary or the busy statesman may smile on our aspirations as a mere fevered dream; but the true son of the Church deems otherwise; let us work on in humble faith, and hope, and reverence; and when we are sleeping in the dust, our effigies perchance adorning these very walls, our posterity may, as they enter the gorgeous buildings they shall rear and dedicate, remember that their fathers pointed out the way which it was not granted them to tread, and beheld the glories of the promised heritage, though themselves might not enter therein."

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#### REVIEWS.

*Monasticon Diocesis Exoniensis*, by GEORGE OLIVER, D.D. Exeter: P. A. Hannaford; London, Longman and Co., 1846. pp. 24, 493. Folio, 5 plates.

THIS work is invested with a peculiar interest, from being the production of a clergyman of the Roman Catholic Communion; and therefore testifying to that interest in old English things which has sprung up, and which we most heartily wish would more extensively spread, among his brethren as it is doing among ourselves. We shall not pretend to give an analysis of the contents of this most laborious production. Dr. Oliver, in his preface, speaks in the following manner of the motives which induced him to undertake it:—

"It may be deemed presumptuous in me, after the learned compilers of the late edition of Dugdale's *Monasticon Anglicanum* have announced in their preface that their publication was 'to form a complete history of all our monastic foundations, such an one as would not be likely at any time hereafter to be superseded,' that I should submit to the public a *Monasticon* of the diocese of Exeter, which professes to be much more complete and instructive. Yet I may be allowed to observe, with all deference, that it was impossible for



those respected editors, to whom literature must ever be indebted, being far removed from our registers and engaged in other professional and official duties, to devote that exclusive attention to a remote diocese, which a long residence and competent leisure have enabled me to bestow upon it. In this respect I may safely say, that few persons could have possessed the facilities afforded to me of searching original records and evidences, and of collating historical documents on the subjects treated of in this work. . . . . With respect to the plan, it will be obvious that I have had no other design than to enlarge that of Dugdale, and to supply the apparent deficiencies even in the late edition of that great work, so far as relates to the diocese of Exeter. With regard to the sources from which the collection of instruments has been derived, those which were originally published by Sir W. Dugdale, have been, with few exceptions, reprinted; and those, which I had the pleasure to furnish to the late editors, have been reclaimed, or rather recognised from the original documents. But the department in which I have been so fortunate as to secure the largest and most valuable accession of matter, will, as I have already hinted, be found to consist in ecclesiastical instruments and ordinances drawn from the rich treasury of our episcopal registers, and throwing light upon the discipline and polity of the Church during the period of four centuries next before the dissolution of the religious houses."

The book is interspersed with occasional ecclesiological notices, not very technically worded (*e. g.* Saxon is still found for Romanesque), but still interesting, and proving that Dr. Oliver, in his zeal for their history, does not neglect the edifices themselves. Of these we quote one, which the promised, and, we trust, proximate, endowment of the bishopric of Bodmin renders interesting. It is the description of S. Petrock's priory-church in that town, which we presume will become the cathedral.

"From a passage in Bishop Stafford's Register, vol. ii., folio 72, and from another in Bishop Lacy's, vol. iii., fol. 464, it might be inferred that the Conventual Church was distinct from the Parish Church; but we imagine that the choir from the rood-loft to the eastern end including the Lady's Chapel, was appropriated to the prior and convent; and the nave was used by the parishioners. It is still the finest and largest church in Cornwall, measuring 151 feet in length, by 63 in breadth. The massive walls of the tower once supported a spire 150 feet high, which was destroyed by lightning on the evening of Saturday, Dec. 9, 1699. The present roof of the church was completed in 1472. The seating, after the manner of Plympton, St. Mary's, was contracted for Dec. 9, 1491, and was to be completed by Michaelmas, 1495. There were to be two middle ranges of twelve feet and a half in length, and two side ranges of seven feet in length; and the pulpit was to be made like the one at Moreton Hampstead."

Should not Cornish Churchmen unite to raise again the spire, and set in order the church, to fit it for its new dignity?

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*Sketches, Graphic and Descriptive, for a History of the Decorative Painting applied to English Architecture during the Middle-Ages,*  
by E. L. BLACKBURNE, F.S.A., Architect.

THIS work, which has been long advertised, and for which subscribers' names have been for some time collecting, has now made its appearance in a first part. It contains six plates, of course coloured, and

some letter-press. The latter commences with the enumeration from ancient authorities of numerous instances in which decorative painting was used in churches and in domestic architecture, from Anglo-Saxon times downwards. Then follows a section on wall-paintings: but we must, however unwillingly, express our regret that the literary department was not entrusted to some one more used to composition and correction of the press. There is much typographical inaccuracy, and the valuable facts that have been collected are not lucidly explained nor arranged. The plates constitute the value of the work; and must be gratefully hailed as accurate copies of ancient painted decoration. Polychrome, as a principle, may be considered to have won its way to general recognition, but the practice of it is yet very imperfectly known or investigated. We may here express our great satisfaction that Mr. Gibson has introduced a little colour in his statue of the Queen, now exhibiting at the Royal Academy. This is a most important thing: for it had seemed more bold to anticipate the introduction of polychrome in statuary than in architecture. We should not forget the triumph of polychrome in the new Palace of Westminster which, though not very successful in the House of Lords, is eminently so in the lobby to the House, where it is not laid on with too profuse a hand, and where the colours are bright and clear. Mr. Blackburne's examples will prove an instructive guide to the theorists of colour. The first plate is a compartment of the wooden roof of the choir of Malvern abbey-church. It is given accurately with scale and sections, and the details in a larger size. The ground of the ceiling is white: the bosses (which are a kind of square of Tudor flowers) are white on a ground of delicate blue, while the centre is edged with pink. Each panel of the roof is white, with gold stars at the corners, and a blue flower-like design, with a pink centre, between them.

Plate II. is much less delicate and chaste in colouring. It is part of the rood-screen from Aldenham, Hertfordshire. Here the frame work, and the plane surfaces of the tracery are red; all the chamfers green; and the bowtells, or roll-mouldings, are represented as if spirally wreathed in alternate green and white. Hollows are coloured a deep blue; crops and crockets are gilt. In the capitals all is gilt except the hollows and the bell, which are blue, and a chamfer which is red.

Plate III. is the tomb and its canopy of Lord Bouchier, from Westminster Abbey. In the tomb the hollows are blue, as is also the plinth: plane surfaces are red: rolls are either left plain, or gilt, and chamfers are green. But here in alternate compartments the planes and chamfers counterchange in colour. This account does not give a key to the whole colouring of this example, which is very elaborate. Different members of the tracery seem to be occasionally left plain for effect or contrast. The canopy is more broadly coloured: most of it being blue, hollow chamfers being ornamented with a diaper of gilt figures, and conspicuous orders being brought out in red between bands of gilding, or *vice versa*.

The next plate has three specimens. A traceried surface-arcade, from the chapel of S. Erasmus in Westminster Abbey, has the planes left plain; the primary rolls wreathed in white and red spirals; the

smaller rolls red : chamfers red and planes blue. The other specimens are pretty diapers from Tewkesbury and Rochester.

Plate V. is a blot upon the book, since it has very little to do with Decorative Painting : being merely a portion of pavement from Tewkesbury Abbey of a greenish-grey ground, with light yellow patterns. Two words will convey as good an idea of this sort of thing as a coloured print.

The last plate represents the lettern at Littlebury, near Saffron Walden. The design is a shaft sustained by eight buttresses and a base. The base is only partially coloured : its panels have a red plane and green chamfers. The intervals between the buttresses are alternately red and green ; the faces are left plain, and the tracery on the faces is blue.

We hope this series may succeed, and we look forward for the next number.

*Churches of Yorkshire.* No. XIV. Leeds : Green.

WE welcome very gladly another number of this series, which has been for some time interrupted. The Part contains plan and views of the chapel of S. Mary Magdalene, Ripon ; view and details of the chapel of the Maison de Dieu in the same city ; a vignette and description of Stainburn church, and the beginning of the account of S. Mary's, Nun Monkton. The first chapel is extremely interesting : it is late Romanesque in its shell ; of mere oblong plan. It retains its screen, of Third-Pointed date : and stalls with poppy-heads. Whether the stalls are returned we cannot tell : the plan by a great oversight fails to lay down the seats. The most curious remain, however, is the original stone altar. The mensa is six feet seven inches long, and three feet broad, and is chamfered on the under edge. It rests on the eastern wall, and is sustained by two blocks of stone ; and the height is only two feet eight inches. The writer concludes his notice with an energetic remonstrance against the profane neglect of this chapel. The other chapel, belonging to the Maison de Dieu hospital, is also desecrated. It retains little of interest except another original stone altar, resembling that in S. Mary Magdalene's chapel. Stainburn is a very simple little church. We read of it, "There is a pew in the most unhappy of all situations, *within the altar-rails!* Under what possible combination of lay interference and clerical obsequiousness *could* such a thing have been permitted?" The account of S. Mary's, Nun Monkton, contains an interesting list of prioresses, and the history of a visitation of the priory for alleged improprieties in the year 1397. With respect to the descent of the conventual lands since the dissolution the writer remarks—"The result of our researches is sufficient to prove that Nun Monkton is no exception to the general rule, and that the curse denounced against church spoilers has not been uttered in vain." We must express a wish that the lithographs were better executed.

*A Letter to the Landowners of the Diocese of Hereford, on the prospect of a further appeal for the Restoration of the Cathedral Church.* By ROBERT BIDDULPH PHILLIPPS, of Longworth, Esq., M.A., Member of the Ecclesiological late Cambridge Camden and Oxford Architectural Societies.

THIS is an interesting and earnest appeal. The author commences by asserting that the sums hitherto raised have been judiciously and successfully expended, and by giving a due tribute to the generous perseverance of the present Dean. It appears that all the exertions made at the beginning of the restorations only raised the amount of £14,000. This Mr. Phillipps justly considers anything but an honour to the Diocese of Hereford. There is now need of another appeal, and Mr. Phillipps wishes to aid it by enforcing the most true principle, that such works are only to be accomplished by considerable sacrifices. It is not enough to make a handsome subscription, but one must honour God with one's substance. The Letter quotes from the *Dublin Review* the history of the building of the present cathedral of Seville, as an example of the right spirit of church-building; and contrasts the amount raised in railway speculations by landowners of the Diocese of Hereford with their subscriptions to the cathedral fund. The ordinary Protestant arguments against church-restoration are discussed and disposed of: and this scheme proposed to be adopted in aid of the new appeal:—

“Let but a few of our larger proprietors who on a former occasion subscribed their one or two hundred pounds, now come forward with their thousand, and let others who before subscribed in a smaller proportion, do the like again, and how soon would the work be accomplished! It were a small instalment for the restoration of “His House,” Who has so abundantly provided for their worldly comfort! Nay, start not at the suggestion of £1000—this is not a sum to terrify a wealthy landowner, except when the house of God is concerned! Who would grudge it for the restoration of his own house—even for the furnishing of his own drawing room? It were a mockery to call this an extravagant demand. Would that some of our great proprietors would imitate the examples which are not uncommon in our land. Let us for a moment contemplate what has been of late accomplished by individuals of our communion in London, Leeds, Canterbury, Wilton, and elsewhere; and though we may not have amongst us many whose munificence could, if they were desirous of it, rival that of Lord Shrewsbury, who has devoted such countless sums to the service of God, yet have we (and even in this Diocese) the possessors of many a broad acre and ample patrimony, to whom such a contribution as I have suggested would diminish but little from their store, while our venerable Minster would, like a Phoenix from her ashes, arise once more in the glory of regenerated splendour. Would they but be thus minded, not only could we with facility complete what is now contemplated, but we should not rest satisfied till by the re-edification of the West Tower and Chapter House, we of this generation might once more, in the words of the Hereford use, revive the celebrity of the ‘*famose ac percelebris ecclesiæ Helfordensis*,’ as a Temple of God not unworthy of its former renown.”

It is very gratifying to see such earnestness as is displayed in this letter, and we hope it may have its reward, and that many landowners of the Diocese of Hereford will be found to emulate Mr. Phillipps' example.



## NEW CHURCHES.

*S. Bartholomew's, Moor Lane*, in the parish of S. Giles, Cripplegate, is building as a kind of substitute for S. Bartholomew by the Exchange, which was pulled down a few years ago to widen the road, and to make room for the Sun Fire Office. At the time of the destruction of S. Bartholomew's, a little Protestant enthusiasm was got up, not because it is a heinous sin to pull down churches, but because it was the church in which Coverdale was buried, and, if we remember right, there was a sort of translation of his relics. Other relics were also preserved, viz., the "fittings" of the church, *i.e.*, the ugly oak pews, the pulpit and organ, and the sprawling altar-piece, of the cabbage and cauliflower pattern: whether the altar itself was saved, we are not aware. These relics, (the memorials, however, of Wren rather than Coverdale,) have been influential, for they have actually necessitated the building of a church to fit the fittings. This is a piece of *hysteron-proteron* sentimentalism into which we cannot enter: "fittings" may rightly be designed to accommodate themselves to a given church, but to build a church in style and place only to harmonize with such "fittings" as Wren's brown pews, and fussy cherubs, is a caricature of reverence. If it were felt to be irreverent to sell, (which it were,) or to burn (which it were not,) these precious "fittings," surely a little of this piety might have been expended upon an attempt to preserve the church itself. Besides if, as we fully believe, there is a relative holiness in all that once served for the uses of the sanctuary, why was not the whole building transferred stone by stone from Bartholomew Lane to Moor Lane? Of such a translation, instances occur even in England. Perranzabuloe, if we remember right; and at Freyburg, a church has been in this way removed a distance of fifteen miles. Old S. Bartholomew's was one of Wren's least successful works; its only remarkable external feature was a dumpy tower, with a most preposterous parapet, consisting of a dwarf wall hunched into a semicircular rise in the middle of each face of the parapet, such hunch being pierced with a large open arch. The result was exactly that of a ruin; as though a tower had fallen down to the belfry windows, of which the four arches were left standing in relief against the sky. The new church in Moor Lane will not only contain the old pulpit, but its tower will be an exact repetition of the absurdity which we have attempted to describe. Mr. Cockerell is the architect. In other respects the building is unique: it consists of a nave separated from aisles by brick posts, together with a most shrivelled sacarium; it has galleries massively framed of cast iron round three sides, which must some day or other drag down either the side walls, which are not above two bricks thick, or the pillars into which they are tied. There is no east window by reason of the revived "altar-piece," but its absence is abundantly compensated by a west one, of the orthodox pattern; a kind of rectangular triplet, with a round head rising in the middle; a design of which Wren was lavish. The aisle windows are about 30 feet high, and 8 wide. The west door has a character of its own, consisting of an enormous roll moulding, and a

still more enormous hollow. To complete the eclectic character of the building, we may as well mention, that while the walls are of red brick, the west front and tower, together with the south side up to the window cills, are of rag ashlar, quoined with Bath stone : but the ashlar is smoothed and squared, pointed and picked out into neat rectangular pieces, with that care which successfully gives to stone all the formality and nappiness of brick. The roof is to be open, we believe ; it is of the pattern known at third-rate railroad stations, consisting of deal tie-beams supported by iron rods, as a king-post and two struts, with diagonal struts of wood. The general effect of the west *façade*, we are bound to confess, suffers by the really superior character of "Gannaway's Noted Stout House," next door, from which the window is a plagiarism, debased in composition while exaggerated in size. Now, to say that a church like this were disgraceful to the age and city in which it is built, or even to that creditable phase of religious feeling which prompted its erection, is a mere truism ; to say that it were designed in utter defiance of any art, were but an obvious reflection. Even to repeat Wren at this time of day were a sufficient experiment on our patience ; to reproduce Wren eviscerated and exanimated, deprived of all that gave his buildings character and meaning, for such they unquestionably had ; shorn of his cornices and enriched and panelled cielings, mutilated in his mock marbles and gilding, truncated in his festoons and cherubs, were a fate unworthy even of his Paganized ecclesiology ; but our chief complaint is with the author of this barbarous building. If Mr. Tite or Mr. Donaldson, any of the recognized practitioners in heathen edifices, had built this church, we should have had little to say, except against their employers ; invincible ignorance is an abatement, as for all, so even for architectural, sins : but Mr. Cockerell is both a scholar and a gentleman ; he has proved by his paper on William of Wykeham, that he can feel for and, to some extent, with Christian art. Why then insult it in this way ? It will be but little excuse to say that he was hampered with the necessity of reproducing in some shape the old S. Bartholomew's. This is not that : bad as it was, this is infinitely worse ; and, which is our chief regret, no respectable architect should have lent himself to a scheme which would perpetuate the mere skeleton plan, while it stingily starves out the soul, of any style of art. There are occasions in which artists are bound to relinquish commissions ; and this was one of them. Mr. Cockerell is not as common measurers and surveyors : he has received, and this not for nothing, an insight into the holiness of Christian ecclesiology : he has proved by his writings that he is without excuse. "If ye were blind, ye should have no sin ; but now ye say, we see ; therefore your sin remaineth."

We regret not to have previously noticed the new church which is rising in the City Road, from Mr. Scott's design. The style adopted, is, we are sorry to say, First-Pointed, and the architect has been miserably cramped by his site, which is in the cavity of a sort of crescent, he being by a local act restrained from approaching within fifty feet of the road. With all these disadvantages, this is certainly the best new

church which has yet been built for our communion in London, (perhaps the best absolutely.) It has a nave, aisles, chancel, tower, to be crowned with a spire, forming a south chancel-aisle, (owing to the restrictions above mentioned,) and a sacristy on the north. We hope to notice it again at greater length.

*S. Barnabas, Homerton.*—Though we have already noticed this church by Mr. Ashpitel, we must recur to it to notice some features which had not developed themselves when first described in our pages. The plan consists of a nave, south aisle under a separate gable, south porch, short chancel, and northern sacristy, the style being Middle-Pointed, though not very skilfully treated. The double fillets for instance, in the chancel windows, are without precedent. The battlements also are quite out of style, and not at all graceful. There is a Priest's door, walled up. The position of the sacristy door, just east of the chancel arch, will render stalling the chancel almost impossible. The reading desk faces the west. The details are far from satisfactory, exhibiting a mixture of Third-Pointed. The roof corbels in the nave are of a most monstrous size, and rest upon the capitals of the pillars. This unfortunate adaptation has thrown the whole roof out of keeping, by unduly drawing down the braces, and giving the whole far too much the effect of a ship reversed. Besides, the scantling of the timbers is too thin. The material of the church is squared Kentish rag. We are glad at seeing so much as an attempt at building a Middle-Pointed church in London, according to old tradition, and sympathise with the architect for the hard treatment he has received at the hands of his committee, who have substituted an arrow for the cock, and paved the chancel with the Portland stone, although Mr. Ashpitel promised to make a present of encaustic tiles for the purpose. We cannot however regard the present as a successful trial, and we trust that when the architect is again called upon for such a work he may bring with him a more enlarged experience.

*All Saints', Brighton.*—We congratulate our readers on the news that the extremely important town of Brighton is about to be enriched with a second satisfactory church. We cannot conceal our satisfaction at the fact, since Brighton has become a species of suburb to London. A new church having been determined upon near the terminus, the committee were so satisfied with S. Paul's church, that they put this into Mr. Carpenter's hands. The plan consists of a chancel, nave, unequal aisles, and a tower and broach engaged at the west end of the north aisle. The sacristy is placed on the south of the chancel. The style adopted is flowing Middle-Pointed. The east window is of five lights, those at the east end of the aisles, and the west are of four; the rest (except the west window of the south aisle, which is of two,) are of three lights. The dimensions of the church will be considerable, the whole internal length being 132 feet, the breadth also of the nave and aisles amounts to full 66 feet 3 inches: this is enormous, and cannot of course be depended on absolutely; still there was a large congregation to be accommodated, and galleries could not be thought of: this physical exigency must be the excuse both for the aisles having separate gables, (a thing which though æsthetically beautiful, seems alien to the spirit

of our present rites,) and also for the tower standing at the end of an aisle rather than of the nave, where it must necessarily have been made of huge proportions. The nave is of seven bays, the columns being clustered, and the arches of two orders. The screen has not been forgotten. There are a west door, one through the tower, and another in the most westerly bay of the south aisle. We cannot but be surprised at this deviation from ordinary usage. The spire has three rows of lights, the uppermost being very small. In the tower the belfry story is very rich. We are conscious that the very high opinion which we have of Mr. Carpenter's talents makes any praise on our part of his works suspicious in many quarters: we shall not therefore attempt a general analysis of the present church, but simply express our anxiety to behold the actual building.

*S. —, Scarisbrick, Lancashire.*—We have been pleased with the drawings for a new chapelry in this township of the parish of Ormskirk, prepared for one member of our society by another, Mr. Shaw, of Saddleworth. They exhibit considerable progress, and are very hopefully creditable, but we must take the critical privilege of making a few observations.

The township is large and poor: four hundred persons are to be accommodated, and only £1,500 can be raised. Here are the ordinary difficulties. The design consists of a nave 60 feet by 25 feet; and a chancel 25 feet by 20 feet; a sacristy at the north west of the chancel, and a south-west porch. The style is late First-Pointed; to which we must express our objection. We lament also the great regularity of the north side. It is divided by exactly similar buttresses into six bays, each of which has a similar trefoiled lancet in the head. The architect might well have copied the boldness of some ancient example; and have put in his north side just so many windows and buttresses, and no more, as he really wanted for light and support. There is the same uniformity on the south side, except that the porch breaks the façade. The porch has a gable and buttresses, and a stilted arch, and a niche over it. This niche is superfluous in a cheap church: and would not a simpler, and even a wooden, porch have been better under the circumstances? The sacristy has a lean-to roof, no external door, and a rather ambitious octagonal chimney, which would have been the better for less resembling a turret. Each of the chancel lancets is trefoiled under a trefoil: and there is an eastern unequal triplet of trefoiled lancets, and a priest's door. The chancel is the most successful part of the design. The west end has a tall couplet of lights close together, and the gable rises into a simple bell-turret, with a fenestella for one bell. There is a crest on the ridges of the roof. The roof is arched under a collar, with plain hammer-beams. We think the latter might have been dispensed with, particularly as they cannot be ornamented. The arrangement appears to be good, except that no screen is shown. The chancel has two rises to the sacrarium, and stall-like seats, longitudinal without returns. The pulpit is north-east of the nave: and no reading-desk is shown.

*S. —, Moulins, Dep. Allier, Prov. Bourbonnois.*—M. Hippolyte Durand, has built a small Pointed church in the Arrondissement of Moulins,



which has cost merely 9000 francs, (£360) and is therefore not a little remarkable for its cheapness. The style is First-Pointed, the plan is a nave and apsidal chancel, flanked on the one side by a sacristy, and on the other by a chapel, both corresponding, and transeptal, which we do not like. The apse is three-sided, and the altar is at the extreme east end. There are two altars at each end of the nave, flanking the chancel arch. The screen or chancel-rail is of iron. There are three lancets, regularly spaced, and divided by buttresses, on each side of the nave, having altogether far too trim an aspect. The door is at the west end, of two orders, with a trefoiled head under the hood: above it is a small rose. There is a bell gable for two bells, surmounted by a cross, at the west end. There is also a metal cross at the east end. The material is brick, with stone dressings. Internally, we are sorry to say, it is roofed with imitative vaulting, in plaister. The dimensions are 16.50 metres, by 9.30 externally, the chancel being well proportioned. The roof is of tile, and of a fair pitch. This chapel is singularly parallel, taking into consideration the difference between French and English architecture, with many small First-Pointed ones which have risen in different parts of England, since the revival of Christian architecture. We give our description from one by the architect, illustrated by plan, elevations, and section, in "*L'Art et l'Archéologie en Province*," vol 9, No. 1.

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## CHURCH RESTORATIONS.

*Canterbury Cathedral.*—We are happy to observe several proofs in the choir of our metropolitical church of the religious care exercised by the present Dean. The eagle was formerly used for the litany. Now a real litany stool has been placed in the centre of the choir, which, if not satisfactory in design, is at least real, and shows its destination. The eagle at present stands higher up facing the west. A new pulpit of stone, (the gift of the Dean,) from a design by Mr. Butterfield, has supplanted the miserable one which was formerly used. It stands near the site of the former one, at the east end of the northern stalls, just west of the choir door. It is duly low and simple, without being bare. We liked the approach, which is by steps from the choir, an arrangement far preferable to piercing the side screen of the choir. This pulpit is altogether in design a striking contrast to the over rich and incongruous throne which faces it. A carpet has been laid down the centre of the sacarium and altar steps, and the altar itself, (once looking altogether neglected,) has been dressed with candlesticks, and a book, gorgeous in metallic binding, placed in the centre. Sacarium rails (the old ones) have been stretched across the middle platform. Without opening the general questions of such rails, we are not sorry in this instance to see them. The peculiar construction of Canterbury cathedral, and its present arrangement, make a reverent using of its sacarium very important; and yet, as it formerly was, the altar looked more forlorn and uncared for than that of any other large church. Those who praise the great elevation of the altar, should never forget

that its real position is on the middle platform, and that where it now stands is the proper place of the Patriarchal Chair, which has only been transferred to the Crown in modern times. Altogether, though we may not be able to affix our approbation to every detail, we are truly pleased at the general effect of the changes which have been already effected. They give life and an idea of reverent care to the choir of our metropolitan cathedral, which with all its stateliness, had, and we must in honesty say, has, though in a less degree, much to make the churchman sad.

*Ely Cathedral.*—We have from time to time given notices of the extensive works in progress at this magnificent church. The Dean has recently put forth a prospectus of what is in contemplation for the refitting of the choir, illustrated by a ground plan. The subscriptions from the Close are munificent. Our readers will recollect that the central lantern of Ely is octagonal, and that to the east of this are nine bays, of which the three most westernly are Middle,—the remainder First-Pointed. The original choir-arrangement, which existed till the latter part of the last century, and is found in Browne Willis's plan of the cathedral, was that the lantern was filled with the stalls, the three adjoining bays forming the sacarium, and the reredos extending between the two large piers, which divided the Middle from the First-Pointed work. Beyond this—before the Dissolution—stood S. Etheldreda's shrine. When Essex was called in to refit the cathedral, he threw the former choir and sacarium into the nave, placed his heavy organ-loft in the first bay beyond, arranged the stalls to the east of that, and put the altar at the extreme east end against the wall. This was a very unsatisfactory arrangement. Still, however, there would be great objection to replacing the choir in the lantern, when once it had been removed from that noble area. The course would therefore be to place a light open screen across the eastern arch of the lantern, and to fix the stalls in the Middle-Pointed bays. This is what is to be done, and we have no fault to find with this portion of the design. The stalls are not to be returned: but on the whole we should not object to this, if we could thereby ensure the choir being devoted to its legitimate purpose. Then, however, it would have been necessary to have advanced the altar much further to the west, four bays we should say, placing a light reredos between the second pillars of the First-Pointed portion, which would have given an ample and dignified sacarium, including the tombs of Bishops de Luda and Redmayne. The space beyond would then have been left unoccupied. We do not see any other method of accommodating Ely cathedral to modern rites, without abandoning ancient arrangement. This course, unhappily, has not been chosen. The desire of the æsthetic effect of a deep choir has prevailed, and the altar is to stand as heretofore at the extreme east end, and we are excessively sorry to add, congregational benches are to be placed to the east of the stalls, and the preaching in the nave to be consequently abandoned. The stalls, moreover, are to have two rows of subcellæ: the higher with desk fronts. We should have been better pleased to have seen only one, if so much. We contemplate this proposed restoration with very mixed feelings. Archi-

tecturally, no doubt, it is a great improvement. Ritually it is no advance whatever; indeed, a falling off. Still there is that in the work which will furnish the means of a future ritual reformation. The open screen will make the employment of the nave for congregational use no longer an impossibility. We trust that to the energy and devotion which has prompted the work may in time be added a more complete realization of the duty incumbent upon us all to hold to ancient tradition in our church-arrangement. We trust that, if not this year, at least at no very distant period, the same individual who has stepped forward to save the church from ruin, and to restore to it some more of its former beauty, may be led, by study and reflection, to such further restorations that Ely cathedral may become as eminent for the correctness of its ritual arrangement, as it is for its architectural beauty. The example of the nave having been set apart for congregational use, has been already set in the plans for S. Patrick's, Dublin, and is, we understand, to be adopted at Durham. We leave our readers to imagine the splendid appearance which the lantern of Ely filled with kneeling worshippers would present. The satisfactory nature of the restorations proposed in the lantern, would, if it could be possible, make us even more desirous to see this. The barbarous termination by Essex is to give way to something better, the polychrome on the vault to be restored, and the floor richly paved, while externally, the rich corona of pinnacles, which, whether ever executed, were designed by Walsingham, are to appear. We are glad to observe that in the prospectus special gifts are particularly called for.

*Chapel of the Holy Trinity, S. Chad's, Rochdale.*—This is a spirited restoration, and on the whole most satisfactorily carried out. The chapel is the property of James Dearden, Esq., the lord of the manor of Rochdale; and, from the original foundation deed presented with the Dearden papers, we learn was founded for “. . . a brotherhoode maide and ordenyd in the worship of the glorious Trinitie in the church of Rochdale . . . to laist perpetuallie.” This brotherhood is declared to consist of three persons, one of whom is appointed the first “Trynÿte Prest during his Lyf,” and his several duties are minutely defined. The foundation, we need hardly say, was suppressed, and the chapel itself seems to have endured rude treatment;—it but lately exhibited the spectacle of a comfortable cushioned and carpeted room, with its windows corniced and curtained. The present appearance is not a little altered. It stands on the south side of the spacious chancel of the church, and is separated from it and the south aisle by a most elaborate oak screen. This is almost entirely new (a very small portion only of the original one remaining), of late Middle-Pointed. The lower part is panelled on both sides with deeply cut carving. In the centre of each panel is a shield of armorial bearings. Of these there are about 150—the arms of numerous family alliances. The heads of the bays are filled with tracery, and the cornice is ornamented with the grape and vine-leaf moulding. The chapel contains two benches arranged stallwise and returned, the desk fronts resembling the lower part of the screen. At the ends instead of poppy-heads are kneeling ecclesiastics. The sedilia are of oak, without canopies. We are

less satisfied with these than with the other fittings, as to place sedilia in a chapel where there is no altar seems to us to savour of unreality. The floor is laid with armorial tiles unglazed. The roof is late Third-Pointed of oak heavily panelled, and is to be painted in azure and gold. The east window of three lights (also Third-Pointed) is filled with stained glass, by Mr. Willement. In the centre light are the usual emblems of the Holy Trinity, with foliage on a deep ruby ground. The side lights contain respectively figures of the blessed Virgin and S. John the Baptist, with the evangelistic symbols at the corners. We doubt about the taste of filling the centre light with emblems, and the side ones with figures. There are two south windows of the same character, both filled with stained glass, but chiefly armorial, of which kind in the east window there is very properly none. The plastering has been removed from the east wall, and discovered the stone work unpleasantly rude; but, from the mouldings of two niches worked in the stone, it is evident this was the original surface. In default of rich tapestry, we should recommend re-plaster and diaper. The south wall was rebuilt some years ago, and has a good smooth surface—this, of course, hinting mural painting. There are four interesting monuments. At the entrance is a stone coffin lid, with foliated cross standing upon a dragon, with sword and shield about the stem. Next a recumbent alabaster effigy of a bishop, with pastoral staff, piercing a serpent—the head under a canopy, with a low mitre. There is no inscription. It is the monument of a bishop Deurden, of Lichfield and Coventry, who died A.D. 1161. Opposite to this is another effigy in ring mail set edgeways, the legs crossed, bearing in Lombardic characters this inscription—"Sire Rogier le Durden gist ici deu [sic] de son alme eit merci." There are two alabaster slabs incised in enamel colours; one of a Priest in canonicals "*. . . quonda Rector Ecclie B. Mariæ de Mamcestr qui obiit IIII die mensis augusti ano dni millmo c c.c.vii. mo. t'cio . . . E'ra d'nicalis cujs aie ppet Deus. Amē.*" In this Christian company there is but one pagan monument. In the centre of the chapel is suspended a *corona lucis*, made, we fear, of tin, painted and gilt. It is the only unsatisfactory thing, as far as material is concerned, in the place, and ought to be replaced with one of brass. After all these particulars, it seems useless to add that the chapel looks exceedingly beautiful. The architect is Mr. G. Shaw, of Uppermill. A striking contrast in the way of private chapels is exhibited in the adjoining parish-church of S. Leonard, Middleton, where a noble lord deserts his real chapel, and elevates himself into a lofty gallery, with closet, cloak room, &c. &c. Again, at S. —, Prestwich, another peer is satisfied with the regular sweeping and whitewashing of a fine chapel that is never occupied, though most conveniently placed. This noble lord has also a separate gallery, with an external staircase. Several others might be mentioned. We are sure that Mr. Dearden's excellent example must be fatal, sooner or later, to them.

[We trust that it will not be supposed that in admitting this restoration we at all relax our condemnation of family stalls. It will be remembered that the case just noticed is not that of a chancel but of a chan-



try, which cannot of course now be used except for congregational purposes. The question, therefore, in this instance resolves itself simply into whether, in such a case, it be permissible to seat the chantry stall-wise, on which we beg it to be understood that we offer no opinion. The present case is very interesting, from the chantry being still held by the family which founded it, and whose place of sepulture it was in the middle ages.—Ed.]

*S. Mary, Harrow on the Hill.*—We are very glad to learn that the restoration of this church has been taken in hand under the superintendence of the Vicar of the parish. This church has long been sorely dilapidated. The restorations contemplated are of an extensive description.

“It is the wish of the Committee to remove the present unsightly and inconvenient pews, replacing them by seats of massive oak; to relay and re-pave the whole of the flooring; to take measures for the effectual warming of the whole edifice; to remove the galleries over the chancel and the north transept; to build a new north aisle to the chancel; to restore the western doorway, which is supposed to be coeval with the Norman conquest; to insert new windows in the chancel, and in the south aisle and transept; to restore the roof of the nave; and in other respects to render the church worthy of its noble position, and the general interest with which it is regarded.”

“The Committee have resolved to appoint George Gilbert Scott, Esq., of Spring Gardens, as the architect for carrying out the intended repairs and restoration.”

We fear that the peculiar circumstances of this church render it hopeless to expect the removal of the western gallery, and that in the north aisle, which are devoted to the use of the school. We have already in our former series mentioned the restoration of the Romanesque font belonging to this church. We trust that with the example of Eton before them, Harrovians will not be wanting to this good work. The roof of the nave above alluded to, is a rich Third-Pointed one.

*Cologne Cathedral.*—No. 25 of the *Kölner Domblatt* contains Herr Zwirner's 14th report on the building of Cologne cathedral, from the 1st of October to the end of December, 1846.

In order to give an accurate idea of the advances which have been made in the work, he draws a comparison between the state of the building when the foundation stone of the new works was laid on the 4th of September, 1842, and its present condition.

Little more than four years has elapsed since that time; and we must acknowledge that the result of the comparison is very encouraging. At the period mentioned no part of the “Dom” was completed, except the choir; and the whole of the nave was in a most unfinished state. The outer southern wall had not attained a height of more than forty-two feet; both the transepts were wanting; and the whole had a temporary roofing of a most inferior style. Moreover, most of the pillars had lost their perpendicular; and the whole presented a most melancholy spectacle. Now, however, the aisles of the nave may be considered finished; and, above their roofs, rises the nave itself to a level with the triforium of the choir—altogether to a height of eighty-four feet, forty-two of which are entirely new. The

gable-wall of the north transept is now forty-eight feet high, and that of the south transept forty-seven. Two new pillars have also been added to the foundation of the northern tower, where they were wanting.

Herr Zwirner anticipates that the whole of the "Dom" will have attained the present height of the nave by the first half of the year 1848.

The "Dombaumeister" seems to have made great exertions. We read with pleasure of his provident establishment of a school for young stonemasons, and his diligence in procuring materials, machinery, &c., for the carrying on the building. He apologises for the slow progress of the work by representing the peculiar difficulties of the undertaking. For a detail of these, however, we will refer our readers to the interesting article on "Cologne Cathedral," which appeared some time back in a number of the *Quarterly Review*.

Operations were considerably hindered this winter by the frost commencing so early.

#### NOTICES AND ANSWERS TO CORRESPONDENTS.

THOSE architects who have the taste and the feelings to return into the old ways, and who in consequence suffer more or less trouble and annoyance, may perhaps be tempted at times to imagine that it is only in our communion that they will have to fight an uphill battle. We are convinced that they will find themselves mistaken, and would discover that those architects in the Anglo-Roman body who had devoted themselves to the study of true church-architecture, were often in consequence put to a great disadvantage. We do not talk of their troubles in a spirit of rivalry and exultation, but sympathise with their good intentions; while at the same time the knowledge that they too do not find their work ready prepared to their hands, is to us a proof that the difficulties which encompass our path, are no argument for the catholic of the English communion to feel faint-hearted. We have been led to these observations by having been told of the difficulties which a Roman Catholic architect in Ireland, who took an ecclesiological turn, would experience. It seems, however, that one gentleman (Mr. McCarthy) has, in two instances at least, succeeded in designing churches for that communion which imitate ancient models. The one, the church of S. Kevin, at Glendalough, is in First-Pointed, consisting of a nave and chancel. The other, that of S. Skyre, at Kilskyre, is of a more elaborate design, and in Middle-Pointed. We do not like the cinquefoiling of the lights of the eastern windows, nor the trefoil in the head of the east window. The quatrefoil opening also above is not felicitous. Still, however, the designs show promise. No true English churchman can be sorry to hear that the religious edifices of the Roman Communion in Ireland show signs of improvement.

M. Didron has just undertaken, in concert with M. Viollet Leduc, to set on foot a repository for mediæval furniture, both ecclesiastical and civil, in Paris, which is to be set up upon joint stock principles. The latter gentleman will, of course, furnish the designs. We congratulate our continental neighbours on an enterprise which is likely

to be productive of so much good. We conceive that the more unobtrusive manner in which we are enabled to effect the same object, as far as church fittings, would be found inoperative in a country where the means of communication are not so complete, and the spirit of centralization is so predominant. The only thing we are sceptical about, is the method of carrying on the concern, which is somewhat mercantile for church work. Still we do not pronounce any opinion, but trust that the speculation may thrive in other besides monetary respects. M. Didron announces this fact in a private letter to one of our members with great joy. We learn from the *Annales* that he and M. H. Durand (a church by whom will be found noticed elsewhere in this number,) have abandoned their notion of publishing a series of model churches, and that instead, plans and drawings of actual churches are to appear in the *Annales Archéologiques*. This is a great improvement upon the former project.

When we noticed the new church of S. Andrew, in Wells-street, we thoughtlessly implied that Mr. Daukes was the sole architect. By a similar mistake (we suppose) it happened that the early editions of the catalogue of the Royal Academy exhibition of this year assigned the designs of this church exclusively to Mr. Hamilton. Some confusion has thence arisen. We think it best, and only fair, to state that the church was the joint production of Messrs. Daukes and Hamilton, who were lately in partnership at Gloucester, but who have since separated.

*To the Editor of the Ecclesiologist.*

SIR,—In your June number, in answer to Correspondents, you have done me the favour by introducing my name as a builder of wooden churches. You are, perhaps, not aware that I provide such churches for temporary use until funds are furnished for permanent buildings. Could you conveniently spare the time, I should feel obliged by availing myself of any suggestion you might do me the favour to point out, so that I might meet your views to provide them “ritually” perfect, as I beg to assure you my endeavour is to provide them in strict accordance; but I find myself much put out by the lukewarmness of those who have to manage these matters.

If you have not yet seen any of the “Temporary Churches” that I have let on hire, pray do me the favour at your earliest convenience to see the following, so that you would easily point out to me the desired improvements.—

1st. Wood church; one hundred sittings. Belsize-lane, Hampstead, near the Swiss Cottage, Finchley New Road, St. John’s Wood.

2nd. Brick ditto; five hundred sittings. Agar Town, at the back of old S. Pancras church.

3rd. Wood ditto; nine hundred sittings. Eyot at Eton College.

I have also one standing at Hamilton Terrace, Marden Vale; nine hundred sittings. Also at the rear of Camden Road Villas; eight hundred sittings. These are both brick.

To meet the convenience of poor districts, I provide them churches for a certain time, the parties requiring the same paying me a premium

and annual rent. This enables districts to be provided with church accommodation at a moderate cost, forming at once a nucleus: so that in a very short time funds are provided for a proper building; and if judiciously attended to after the permanent building is complete, these "temporary ones" could be formed into "district schools."

I trust you will pardon my thus intruding upon your valuable time, but should you deem it advantageous to the public, and require further information, as far as I can I shall be happy to afford the same.

I remain, Sir,

Your obliged humble servant,

PETER THOMPSON.

[We have great pleasure in printing this communication. It would much gratify us to be able to afford any advice or information in our power.—ED.]

A correspondent, who has used our Society's *church-grates* for some time, desires to make it known that in neighbourhoods—such as the west coast of England—where culm, or stone coal, can be procured, it will be found by far the best material for burning. It costs, he adds, about one shilling a hundred weight; and ten shillings' worth lasted him all last winter. Culm is marked in many parts in a geological map; and is used in limekilns.

"*A reader of the Ecclesiologist*" (anonymous) expresses a wish that some competent person could visit the chapel of the Leper Hospital of S. Mary, Great Ilford, in Essex. There is a lychnoscope here, of which he says "Perhaps those who are experienced in these things would be able to judge whether this might not have been used for lepers' confession, and also for external confession, and thus reconcile, in this instance, the two hypotheses. It is known that the chaplains of this hospital possessed special privileges as regards confessions."

We thank "J. S. S." for his list of rood-screens remaining in the county of Leicester. Any information he may be able to give us will be thankfully received, and if possible made use of. If he really wishes to become a practical ecclesiologist, we advise him to qualify himself for filling up a church-scheme, and as soon as possible to forward church-schemes of his own neighbourhood to our collection.

"A. T. W." should imbed the loose fragments of his monumental brass in mastic, and secure them with rivets. There is really no way to prevent brasses from being worn out, which lie in the middle of an alley. We do not think there could be great harm in removing a brass to a less trodden spot in order to save it.

A correspondent proposes three ingenious explanations of some letters on the font of S. —, Chelmerton, Derbyshire, which we pronounced unintelligible in our ecclesiological note of that church—vol. v. p. 264. The letters are T. S. EB. S. L. M. L. O. We shall consider of his interpretations before publishing them.

"W. C. L.'s" communication was in type for this number, but is unavoidably postponed.

Received with thanks *Reisender*, "W. L. P.," "G. F. B.," (unfortunately too late for this number,) "T. F. W."



# THE ECCLESIOLOGIST.

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“Surge igitur et fac : et erit Dominus tecum.”

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No. LXII. — OCTOBER, 1847.

(NEW SERIES, NO. XXVI.)

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## ALTERATIONS AT DURHAM CATHEDRAL.

WE very much regret that the great distance of this wonderful cathedral from our centre of operations has prevented our noticing the important alterations which are being made in it as soon as we ought to have done. We are truly glad that the Chapter is showing such signs of life, and we find several things which we can sincerely commend. On the other hand, however, we regret to say that we found much in these works which we must most seriously condemn. The denaturalization of a cathedral is at all times a sad thing, but perhaps there is no cathedral in the whole of England which we should so much regret to see modernized as that of Durham, connected as it is with the Church of England in her most imposing aspect, both ecclesiastically and ritually, from the earliest to the latest days;—the church whose foundation recalls S. Cuthbert and Venerable Bede, whose rites, as they were exceedingly gorgeous, so are still on record as those of no other place; the church finally, which in the restoration of outward solemnity in the 17th century partook of the revived religious feeling more than any other cathedral.

Previously to the late change, the choir was fitted like that of the majority of our cathedrals, with a solid screen and loft bearing the organ, and with canopied stalls, returned at the west end. The screen, which was of heavy Italian work, has been removed, the organ being placed on the ground on one side of the choir. An open screen or low wall is in contemplation, in order to separate the choir from the nave, in which congregational benches are now placed on the Sunday. All this we approve, as well as the reduction of the number of square pews in the choir, though the congregational use of the nave is, we are sorry to see, very partial. It is not *the* place for the people, but simply the place for so many of the people as the choir cannot hold. But here we must restrain our commendations. The remaining work, which we are sorry to say, is carried on under Mr. Salvin's superintendence,

manifests a great disregard of true principles. The stalls are of the latter portion of the seventeenth century, but are a marvellously good imitation of Third-Pointed woodwork, fully equal to any real stalls of that date in general effect, and in their arrangement exactly following ancient precedent. These stalls of course stood before the pillars of the choir. In the late alterations,—behind what was and should be the uppermost row, and which is still used by the clergy,—they have put up a further row within the pillars, and therefore extending merely in intercepted divisions, and only to be entered from the original stalls. Not content with this, they have cut away the tabernacle-work from its original position, and replaced as much of it as could be squeezed in, over these new stalls. Thus the whole effect of the extended row of tabernacle-work is now lost, and we only see detached portions framed between the successive pairs of pillars. The only precedent that we know of for so miserable an arrangement is to be found in the wretched cement stall-work which James Wyatt has inflicted upon Lichfield cathedral. We should not think this would be a desirable precedent. It is more sad to see it repeated at Durham, when we recollect that it has only been produced by the mutilation of an ancient set of stalls. Behind these stalls, and crouching beneath the shade of the tabernacle-work, ladies' pews or boxes are introduced, one row deep, and entered from the aisle, like what Wren has introduced at S. Paul's, and Wyatt at Salisbury. Mr. Salvin has erected a new pulpit of stone in the Middle-Pointed style, which we like. In S. Cuthbert's Feretory, the screen, which used to surround it, is removed. This screen was Italian;—still it enclosed that sacred spot, which now projects with merely a low stone wall to guard into the Nine Altars Chapel, like a musicians' gallery. It should have been left till at least a better screen had been substituted.

Our readers will probably have heard of the huge font cover, or rather baptistery, in imitation of old forms, which stood at the west end of the nave. Will they believe it, that this has been removed, and thrown on one side as lumber? The font was mean and contemptible, and there would have been no harm in substituting a better one. But the canopy in the Pointed style would, we should have thought, have commanded respect from any restorers. The new font, which stands under the second arch on the north side, is, we are sorry to say, Romanesque, being imitated (in Caen stone) from the one at Winchester. It is, however, as we must in commendation state, carved with the history of S. Cuthbert. The sculpture is too emulous of the rudeness of its prototype. The reason of this unfortunate change is equally disastrous. The western door of the cathedral has been walled up for centuries. When the Galilee was built, it necessarily became useless, and it was accordingly walled up, and so furnished a space against which to rear the reredos of the principal altar of the Galilee, (or rather lady-chapel.) This reredos (of late date, but still the one mentioned in the "*Rites of Durham*,") was standing till within these few months. Now it is swept away, the wall is pulled down, and western doors of massive oak again occupy the Romanesque portal. These doors are of course the merest unreality, as they never can be used for

any practical purpose, and when opened would at a little distance only show the roof of the Galilee, which is both infinitely less lofty, and stands on a lower level than the nave. They are, in short, as far as æsthetical effect is concerned, almost as if a man were to rear a triumphal arch before the entrance to his cellars; and for this the repose of the Galilee is sacrificed, its curious reredos is destroyed, and the famous font-canopy cast aside.

One restoration has given us great satisfaction. The story of the destruction of the ancient apsidal Romanesque chapter-house in 1800 by the then Chapter is tolerably well known. They removed the keystone of the vault, that it might fall and crush the floor, rich with brasses of Bishops. They then pulled down the eastern portion, and filled up the remainder in a modern comfortable way. During the late change the walls of the yet undestroyed portion, beautiful with Romanesque arcading, have been laid bare.

We trust we have not spoken hastily. We are not angry, but very sorry, and the more so as we perceive so much good intention. The Lord Bishop of Durham has promised a handsome donation towards painted glass, in which the cathedral is almost entirely deficient.

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## PROGRESS OF ECCLESIOLOGY IN THE UNITED STATES.

I. *Chapel of the Holy Innocents, S. Mary's Hall, Burlington, New Jersey.*—This, the chapel of S. Mary's Hall (for the training of young ladies) in Burlington, was consecrated on the Feast of the Annunciation, in the present year, by the Bishop of New Jersey, in whose parish as well as diocese it is situated (for unhappily the American episcopate is as yet purely territorial). A wood-cut of the exterior, and a description, are given in the number for May of the "Missionary," a monthly periodical on Church subjects, published at Burlington under the superintendence of the Bishop. The plan of the chapel, of which Mr. Notman is architect, is a parallelogram; broken, however, on the south side by an organ-chamber projecting transept-wise, but not extending beyond the line of the side walls. It is a great pity that this should have been allowed to interfere with the general design. The style is Middle-Pointed, except that the west window and that of the organ-chamber are triplets—a solecism of course. The chapel "is of sandstone, with buttresses, a bell turret, and a cross" at the east end, unhappily a plain one, "and has an open timber roof" of a good pitch. "The length, which is 81 feet, by 27 in width, is broken by a triplet window, inserted in a high peaked gablet; beneath which stands a fine organ, opposite the entrance from S. Mary's Hall. The chancel window is of most excellent proportion, and quite unique in this country, being from the ancient English church of Stanton S. John. The choir seats face each other, running lengthwise with the building, from the chancel," *i. e.* sacarium, "to the organ." We trust from this description that they are reserved for the use of the inmates of the Hall; if so they will be the first instance, we should imagine, of an *exclusively* (several almshouses are partially so) female

community sitting in choir to be found in the communion of Canterbury for the last three centuries.\* "The other half is filled with open seats crosswise, leaving an aisle," *i. e.* passage, "the whole length, from the door at the garden entrance; over which is another triplet window. The woodwork is painted to represent old oak, and is admirably done." The chapel has "stained glass windows. The chancel window is the gift of one noble heart. It is not quite complete; but the design, part of which is executed, is most beautiful and appropriate. . . . A beautiful communion set is coming out for the chapel, from a friend of the Bishop's in England. The arrangement of the church is simple and complete. Prayers are read from the platform, outside the railing, where stands the lectern, with its rich Bible, the gift of another friend of the Bishop's." Matins are celebrated in the chapel at six A.M., and vespers at half-past seven every day; besides which there is "a short voluntary service at noon." We are not disposed to be critical upon so admirable a first beginning in the New World. We have pointed out some features which we could have wished otherwise. We are glad to see the idea of a college chapel grasped as it appears to be in this instance. One remark, in conclusion, must be made, which will we trust be taken in good part, that it is quite contrary to precedent for the chapel of a college to have a different dedication from that of the college itself. It is a sort of violation of the unity of the institution.

II. *S. Mary, Burlington, New Jersey.*—The first stone of this church, already alluded to in the *Ecclesiologist*, was laid on the 17th of last November. We are sorry to find from the description and wood-cut in the *Missionary* for April that the plan of copying Shottesbrooke church has been abandoned for a native design by Mr. Upjohn, of New York; a very well meaning architect we fancy, but clearly not yet much experienced in Pointed architecture. The church is cruciform, with central tower and spire, and south porch correctly placed, and a well pitched roof; but the style is unfortunately modern First-Pointed, with very broad lancets and triplets. The dimensions are, nave 88 feet 5 inches (including tower); chancel 48 feet 5 inches, by 30 feet 10 inches each; the width across the transepts is 94 feet 10 inches, and the height to the top of the spire (a sort of broach) 150 feet. We are sorry to observe in the engraving a door at the end of the south transept. We trust that the fittings will be sumptuous and church-like. The expense of the building is to be 20,000 dollars, of which 15,000 are collected by private subscription, the rest by a vote of the vestry; and it is calculated that it will hold 850 persons. We fear, therefore, for the integrity of the chancel. It is interesting to remember that this church is on the site of one built as early as 1703, by the Society for the Propagation of the Gospel in Foreign Parts.

The Bishop of North Carolina (Dr. Ives) delivered the address at the laying of the first stone, and spoke "of the great truths which a Christian church should, in its structure and arrangements set forth the Incarnation of the Second Person of the Adorable Trinity, and the

\* We do not in saying this pledge ourselves to the advisability of collegiate education for young ladies.



Christian's incorporation into Him, and living by Him; refuted the objections and cavils so often made against the erection of costly and beautiful edifices for the worship of God, exposing the worldliness and selfishness from which such objections and cavils most generally spring; and showed the absurdity and impiety of solemnly offering to God buildings, which were still retained under the control of men, and liable to desecration; alluding, in conclusion, to the duty of throwing open our churches to all, and of not knowing the distinction between rich and poor, in the house of God."

III. *Holy Cross church, Troy, New York.*—The *Missionary* for April contains the following notice, extracted from the *Church Times*. It is very pleasing.

"There are some circumstances connected with this church, which give it a peculiar interest to every Churchman. It is, in a special sense, the work of Faith. It is one of the instances which have lately occurred, and which are among the cheering indications of the practical results likely to follow the recent revival of Catholic principles, where single members of the Church have been moved to extend, out of their abundance, the precious blessings of the sanctuary *freely* to the poor. Like one who laid at the SAVIOUR'S feet a 'very precious' offering, the charity which prompted this enterprise, seeking to render unto the LORD the best of His gifts, has reared a temple, whose architectural beauty, dignity of ornament, and imposing celebration of Divine service, combine to produce an effect scarcely equalled by any of our churches. In point of situation, the church of the Holy Cross has every advantage, being placed in a beautiful grove, on a hill which looks down upon the town immediately below. It is built of blue limestone, in the Early English style, cruciform, with a square tower in front. The gable is surmounted by a massive Latin cross. On entering, one is at first struck with the goodly font of stone, holding its proper, but with us unusual, position at the door. There are no aisles. Small windows filled with stained glass, each containing some scriptural motto, such as 'God be merciful'; 'Pray without ceasing'; diffuse around a rich and chastened light. The north transept contains the organ. Open walnut seats (not stained) are placed in the nave on either side; and near the chancel are the benches appropriated to the choristers. The furniture of the chancel consists of an altar, lectern, credence table, two chairs, and stalls for the clergy, and is so arranged as to give prominence to the altar, which is placed against the east wall, and covered with a crimson velvet cloth, embellished with the sacred monogram. The church is remarkable for its open roof, likewise of walnut, high pitched, and of bold design, and for a beautiful altar-piece, painted and presented by Mr. Robert W. Weir. The piece represents the scene of the Crucifixion, immediately after the descent from the cross, and is an altogether original conception. The distinguished artist, with pious reserve, has chosen not to exhibit the sacred body of the Redeemer. In the foreground stands the Holy Cross, visible by the last red rays of the setting sun. Around upon the ground lie the instruments of torture, while in the distance are seen a group of persons bending over the body of CHRIST, as they bear it away to the sepulchre.

"Connected with the parish is a charity school of eighty girls, the result of the same liberality that founded the church. In this school much attention is given to choral singing, in which the pupils are trained by the instruction of a competent teacher, and by the care and attention of the minister himself, the Rev. J. J. Tucker, with such success, that by the assistance of this youthful choir, sometimes the whole, and always a great part of the public

details; a good deal has been done in the way of restoration, but there is still ample room. The church has chancel, nave, and two aisles. A good deal of iron work about it, especially in the aumbrye door, would be very useful as a model. There is a restored church-yard cross on the south side of the church.

All the beauty of this part of Northumberland consists in its rivers: and the walk along the bank of the Wansbeck to Mitford is very lovely. The shallow stream, now nearly dry, brawled over its rocky bed, and the woody crags on the opposite side shone out through the thick mist in a kind of November beauty. The church lies low. It is cross, with south aisle, south porch, and campanile. The chancel is First-Pointed, and the eastern triplet and six adjacent lancets on the south side, are very pleasing. The transepts are Romanesque, with insertions, and so was the aisle, which has perished. It is worthy of notice, that the lychnoscope is almost universal in First-Pointed churches in this part of the country: and that well worked sedilia are also very common. Hence to Newbiggin, a desolate church on the beach, some five miles from Morpeth. It had originally chancel, nave, two aisles, and western tower, with a somewhat awkward stone spire, but it has recently been restored, with good intentions, but bad taste. The aisles have been pulled down; the piers have been suffered to remain just clear of the walls. The most interesting thing in the building is the very fine and curious collection of monumental floor crosses, now built into the porch: one or two remarkable for their small size, the others for their accompanying symbols, the shears, the anchor, the sword. Hence to Woodhorn, which has been restored in somewhat of a similar way, and now, except another collection of crosses, contains nothing of interest. Back to Bothal.

*July 6th, Tuesday.—Belford.* By railway to Lesbury. The church lies about a mile to the east of the station; it is a very fair First-Pointed building, now under restoration by Mr. Salvin. The state of the church precluded the possibility of any notes. The chancel may be made especially good: the south porch is also well treated. Two miles along a dreary road to the north, brought me to Long Houghton. This church, which at first sight seems completely modernised, has chancel, nave, south aisle, western tower, and south porch. The chancel is quite spoilt; its arch is very early Norman, and much resembles that of S. Giles', at Cambridge, so that it may be anterior to the Conquest. The two piers on the south of the nave are rude Transition, octagonal, with octagonal capitals and square base; the font modern, but the western arch, though much blocked by a gallery, is very fine Romanesque, of two orders. The tower is very low and massy: and from its belfry windows, two adjacent lancets, seems First-Pointed.

The country, as I pressed on towards Howick, became very well wooded. The park itself is very beautiful, though rather too much overhung with trees, which gives it a damp and desolate appearance. The church itself is a frightful modernism, the Grey pue being more like a second-rate four-post bed. Escaping hence, I struck north-east for Dunstanburgh Castle: the country now begins to heave itself up into long ridges or backbones of rock, locally known as the Craggs; the bases are

well clothed with verdure, which takes off from the wildness of the scenery; glimpses of the sea show themselves before you; and at length, on reaching a dreary collection of houses, called Dunstan Square, the ruined turrets of the castle raise themselves over the moor downs which intervene between. A long walk over these downs brought me to the beach: and there the castle frowns down on the sea from the bold promontory which it occupies, or rather upon which it seems to hang. The black rocks,—the grey walls,—the snowy foam of the waves, as with a long unbroken roll they came in with the east wind,—the white wing of the spotless sea bird, glancing in the sunshine,—the sheep feeding lazily within the castle walls, the intense stillness of desolation, once only broken by the distant boom of a passing train—make Dunstanburgh a place not easily to be forgotten.

Hence along a salt marsh for some distance, and then through a thoroughly Northumberland lane, winding among puny downs, and crossed by an occasional mountain stream, to Embleton, the birth-place of Duns Scotus. This church has chancel, nave, two aisles, north chapel, tower at west end, and south porch. The chancel, which is in a disgraceful condition from damp, is entirely modernised; but the arch is very fine early First-Pointed, or rather Transition, of two orders, the interior one having a very excellent square flowered capital. The piers, two, with two responds, much resemble those at Long Houghton, but the second pier on the north side has a single “tooth” at the spring of each arch. (I may add that I afterwards found the same arrangement at Rothbury.) The north chapel is vaulted with two stone ribs running east and west. All the windows in the south aisle are modernised;—the font, belfry-arch, and porch all seem to be Middle-Pointed; the latter has, over the outer door, a curious *pierced* trefoiled niche.

Hence, crossing the railroad, a long and weary walk to Ellingham. It is odd that the three adjacent parishes should be Ellingham, Eglington, and Edlington. This church is completely modernised, and not worth a visit. To the credit of Northumbrian church officials be it said, that this was the first and last place where I met with the slightest incivility. A very long and tedious walk brought me into Belford late at night.

*July 7th, Wednesday. Berwick-on-Tweed.* Belford church is entirely new, and very miserable. In the market place is a restored cross, the new part not very well done, to be sure, but with a very good effect. Having made inquiries about the passage to Lindisfarne, found that it may be done in a boat from Bamborough, or in a gig from Beale. Proceeded therefore in one to the latter place: which is, by the way, the most convenient railway station for Holy Island. First to Kyoel: the church is completely new, and for the benefit of ecclesiologists, I may observe that the neighbouring church of Lowick, which I fortunately did not visit, is new too.

As we came down to the coast, there was a thick fog, with a bitter east wind. It was impossible to see a hundred yards from the horse's head, and it had a strange effect thus descending into an unknown, and to all appearance boundless, sea. The passage has been the occasion

of great loss of life, partly from travellers being overtaken by the tide, partly from quicksands which there abound. It is marked out by a line of posts, stretching across, and we had to wait for some time in the middle of the strait, the bottom of the guide-post being yet covered, as the passage is not safe until it is clear from water. The distance over is two miles: you then enter Holy Island, and keeping southward, come in about a mile more to the village.

The priory-church strikingly resembles Durham in miniature. It is Romanesque throughout; the piers being voluted and chevroned in the same manner. It has three great peculiarities: a chancel-arch not at right angles to the axis of the church, but running from north-east to south-west: a clerestory to the aisles: and an apsidal east end to the south transept. The plan is a cross, with aisles to the nave, and a tower engaged with the northern transept. The triforium, judging from the portion that remains of it at the west end, must have been singularly beautiful. The material of the whole is red sand-stone, but it has stood the weather much better than such edifices as Chester and Carlisle, or even as Calder abbey, have done.

Durham cathedral was rapidly advancing during the first twenty years of the twelfth century, and there can be no doubt that the church of Lindisfarne was built at the same time. Of S. Cuthbert's own church, it were vain now to look for any remains.

I spent so much time in this most interesting place, which affords very little matter for description, that I had scarcely any for the parish church, which stands just at its west end. It is principally First-Pointed, though with some Romanesque; it consists of chancel, nave, aisles, and western tower, but is in a most shameful state of neglect. The altar is moved far westward in the chancel, to allow a vestry to the east.

Re-crossed the "Low," and on through a tremendous storm to Berwick, a town very much resembling Newcastle in its situation on the northern bank of the Tweed, its steep hill, and old bridge. I had nothing to do but with the church. It was begun in 1648, but finished by Oliver Cromwell; and is therefore unique. It has nave and two aisles, but no tower nor spire of any sort; the bells are rung at the market steeple. But it has close round the altar a *bona fide* rood-screen and parcloles, over which are galleries. Dissenters of various sorts outnumber the Church in Berwick twenty to one.

*July 8th, Thursday, Wooler.* The storm of last night having cleared off, crossed the Tweed, and first to Tweedmouth church; a modern wretchedness. Then keeping the southern bank of the river, some five miles brought me to Norham. This is a completely Romanesque church; and is in decent order, so far as scraping the whitewash from the walls and piers can make it so. But such a kind of restoration, without any colour, if intended to be final, is, after all, only the removal of a deformity, not any advance to a state of real beauty. The nave has been a good deal enlarged, though in pretty fair taste. The chancel remains unaltered, and the Romanesque lights at the side of the chancel are very fine. It was a collegiate church, but all traces of such arrangement have long ago disappeared.



On the opposite side of the Tweed, and in Berwickshire, is a church called Ladyford; this I regret that I did not see, as I afterwards heard that it was well worth a visit.

I now left behind me the flat uninteresting fields of East Northumberland; the Cheviots began to show themselves to the south-west: the glens to become more romantic, the river banks steeper, the hills higher, and at the same time a storm, which had been hanging over the borders the whole morning, burst furiously over the Cheviots. The thunder roared incessantly for two hours; and in the midst of a pouring rain, I reached Cornhill, six miles from Norham, and originally a chapelry to it. Before entering the village, the passage of the Till, close to its junction with the Tweed, and the view of Twisell Castle, on its high down to the right, is very striking. Cornhill is entirely modernised. Crossed the Tweed, and entered Scotland. The banks of the river are here much more gentle, and quite park-like: and the smooth stream glides pleasantly between copes of ash and oak.

Dined at Coldstream, retraced my steps to Cornhill, and struck south for Branxton. It is a very small church, and entirely modernised on the outside; the interior however has some curious features. The chancel arch, which is Romanesque, is remarkably good, of two orders, with reed capitals: the south door is also Romanesque, with tympanum, the lintel being diapered with stars: all the windows are modernised. Another door has evident marks of Saxon. It was somewhere near this church, though the exact spot is disputed, that King James V. fell. To the left is a small spring, called Pallinsburn, that is evidently, the burn of S. Paulinus, and this tallies with what V. Bede says concerning the preaching of that great missionary. "Paulinus, coming with the king and queen to the royal seat of *Adgebrin*, (*i. e.* Yeaveering Hill, which as soon as you cross Flodden Heights, comes into sight,) stayed there six and thirty days, and catechised and baptized. And from morning till night, he did nought but teach the people the things pertaining to CHRIST and Salvation; and after that they were instructed, he baptized them in the river Glen."

Proceeding south, I came out on Flodden Field. A remarkable clump of firs on a hill to the west shows the position which the Scotch occupied before the commencement of the battle; but the heat of the fight was on the spot now occupied by a farm house, and the home fields, about half-way between the village and that hill,—where, it being now milking time, I begged a draught of milk. The storm still hung about the Cheviots; but fortunately my road, winding among the valleys of the outlying hills, till it came out near the base of Yeaveering hill, was clear. About two miles brought me to Wooller, a town standing well on the rise of one of the ranges that branch off from the Cheviots. The church is modern.

*July 9th, Friday, Wooller.* I struck northwards, through a somewhat uninteresting country, flat and unmarked. Doddington was the first church; rebuilt, but apparently, which is quite the custom here,—retaining its old form. Hence westward, and soon entered one of the great valleys of the Cheviots, that through which the Jedburgh and Morpeth road runs. They remind me strongly of the Sussex Downs,

and the whole scene is thoroughly pastoral. There is little tillage, little planting, but fair green turf stretching from the brawling little river Glen,—whence Glendale Ward takes its name—upwards almost to the clouds. These same clouds were flying in all directions before a fine north-westerly breeze. The sheep dotted the hills like specks of snow: merry laugh and cheerful voice came from many a little croft pitched under the shadow of the hills: Glen murmured pleasantly along his bed, or roared over the rustic wear: the breeze made sweet melody in the scattered battalions of pine groves that seemed, here and there, ascending the downs; and so amidst sights and sounds of English beauty, I passed on to the little church of Kirk Newton. This is a border parish, and skirts Scotland for many a mile. Cheviot is situated in it. The church, S. Gregory, has been modernised so far as externals go: but inside it has some things worthy of notice. There are now chancel, nave, and south transept, with campanile. There seems to have been an intention to add a north aisle, as the bases of the piers are visible outside the north wall. The chancel is vaulted in a very curious manner, the walls and roof forming one equilateral pointed arch. The south transept is likewise vaulted so, its axis running north and south. The altar in the latter stood at its south end, the piscina being to the Priest's left hand. Both transept and chancel are Romanesque, with massy square piers and early abacus, from which a very singular obtuse arch springs awkwardly enough. On the north side of the chancel arch is a Romanesque sculpture of the Adoration. A flat stone in the chancel bears in straight and following lines, which is rare for the date, an obliterated name, and the pious request,

Priest: Deu: pur: sa: grace  
 Ke: mercy: luy: face.

And there is in the south transept an incised stone of a knight and his lady (1458), the hands and faces having originally been filled with brass. A font, with its cover, has the date 1663, and is very probably a fruit of Bp. Cosin's zeal; and the south door, 1669.

S. Gregory's hill overhangs the church; and S. Gregory's well is also close at hand. Nor are there wanting proofs of the superstitions which the Illuminator of England overthrew: for the next hill, Yeavinger, was a famous Druidical station. A cottage, with remarkably massy walls, which I passed in returning to Wooller, is said to be the remains of a palace of the Kings of Northumbria, and a lovely situation too, in a kind of bay, which indents the great down, so calm and beautiful in the yellow glow of the afternoon sun. Then came the field of Humbleton, not very distinctly marked; and so, again falling into my yesterday's road, to Wooller.

An ecclesiologist must be satisfied with very few churches in this county. My evening walk showed me nothing but the beauty of the Till, winding along through the trees that skirt, and the wooded precipices that overhang its banks.

*July 10th, Rothbury, Saturday.* Started early for Cheviot. That perfection of pastoral scenery, which I mentioned yesterday was, if possible, still more striking to-day; when leaving the southern road, I struck

westward towards Langley Ford. The path winds through a peaceful valley,—the downs on each side growing higher and higher, but never assuming the character of mountains: till at length Hedgehope, the second in height of the Cheviots, rears himself up to the left: he is easily to be distinguished by a monument of stones on the very summit. You cross a burn by a rustic bridge, above which is contrived a pretty lake: and the deep calm, the flocks hanging on the brow of the hills, the noise of the brook, and the gentle whispering of ash or elm, make it a scene of perfect peace. Some five miles from Wooller you find a most sequestered farm, Langleyford. Hedgehope towers to our left, Cheviot, by far the less striking hill in appearance, to our right. Here all road ceases, and you strike north-west over the long spur of the hill. Even as I was beginning to ascend it, a grey shade came over Hedgehope, like the awful shadow that passes over the face of a dying man: and a few drops of rain fell. But it cleared up: the hill-spur reared itself higher and higher above the burn: Langleyford farm grew smaller and smaller; and old Cheviot, though not in sunshine, was clear and well defined. Some little way up, on a knoll that jutted out into the valley like the bastion of that mountain curtain, an artist would have found a very pretty picture in two little girls, who, muffled in one plaid, sat looking down on their sheep, with their quiet merry little faces and sun-tanned bonnets; a wiry-haired cur stretched at their feet.

The view from the top of Cheviot is well worth the ascent; though perhaps not so beautiful as the ascent itself. The one is a second-rate mountain landscape; the other a matchless piece of down scenery. However, the eastern coast of Northumberland may be seen for a long way; so may Jedburgh and Kelso to the west; and the whole series of hills that, like billows, heave themselves up between the two countries. Around Cheviot, like peers about their king, stand S. Gregory's, Newton Tor, King's Seat, over which the border line passes, marked out by stones, Standrop, and lordly Hedgehope.

The height of Cheviot is given at 2658 feet, that is, just over the half mile;—and a good walker may stand at the top three hours after leaving the Black Bull at Wooller.

It is impossible, in going through these pasture valleys, to avoid being struck with what is so very rare in England, the great beauty of the peasant girls:—the thoroughly Saxon beauty too, light hair, blue eyes, and fair complexions, which we should not look for so near the border.

After having returned to Wooller for dinner, started again for the south. And first to Ilderton, some five miles: a very out of the way place, and thoroughly spoilt church. Tried to reach Ingram, but missed it; then on to Whittingham. This is one of Rickman's Saxon churches. Its only claim to the title consists in the long and short work to be found in the north-west and south-west angles of the tower; and at the junction with the nave. It does not reach above half way up, the upper part of the tower having been rebuilt. The church itself, which is cross, has very little interesting, though Rickman speaks of it as a fine one: it is principally First-Pointed.

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After leaving Whittingham the road becomes very fine : the moorlands assume quite a mountainous character, and the line of Cheviots, growing more and more distant, came out in finer shapes, as they glowed in the dark purple of a summer evening. This moor is known as North Forest ; but there is scarcely a vestige of its trees. At sunset reached the brow of the hill over Rothbury ; the town, with its grey old tower, clusters beautifully in its narrow valley, with its stone bridge, and the Coquet sparkling between its wooded banks. The church is remarkably curious, and of undoubtedly Saxon foundation : it appears originally to have been a cross, with central tower,—then to have been pulled down, all but the tower, which now stands at the west. The present building has chancel, nave, aisles, and south transept : it had originally a north chapel to the chantry, and a second south aisle. The chapel is in ruins : the second aisle is only proved to have existed by the piers and arches built into the wall, and by the records of the parish, which prove it to have been demolished when the Parliamentary Commissioners gave orders for the repairs of the church. The chancel is very good First-Pointed, with an eastern triplet ; the nave principally First-Pointed, with a good deal of Romanesque remaining. The four Saxon arches by which the tower opened to chancel, nave, and transept still remain, though of course blocked up. The stem of the font, which has very curious cable work, may be of the same date. The basin is, I think, of 1609. There are two curious lychnoscopes ; one, a lancet in the east side of the south transept ; the other, a square aperture in the north side of the chapel. Words cannot express the abominable state in which this church, with a living of £1106, is permitted to remain. There is now, indeed, some hope of a restoration by Mr. Salvin.

I may sum up what strike me as the ecclesiological features of Northumberland, half the churches of which—or nearly so—I have seen, in a few words.

1. The remarkable distinction between the two kinds of Saxon to be found in it.—Ovingham, Bywell S. Peter, Corbridge, and Warden, are examples of the one ; Whittingham and Rothbury, of the other. The four former have exactly the same type. All stand close round Hexham : all have or had the baluster window, under one external arch : all have sound holes either within, or at the side of this arch : all have a rude window in the second stage of the west end ; all have a smaller rude window in the lowest stage of the south side ; all are free from any trace of long and short work. Now, as we know that S. Wilfrid did erect many churches round Hexham, as he employed an Italian architect, who might reasonably be supposed to show some mannerism ; as Corbridge is dedicated to S. Andrew, and Bywell to S. Peter,—the other Bywell also bearing the name of S. Andrew, and as these two saints, especially the latter, were S. Wilfrid's especial patrons,—it is not too much to conclude that these were S. Wilfrid's churches. The other three, Whittingham, Rothbury, and Branxton, have all their Saxon characteristics in their masonry : especially in the two first instances, where the tower joins on to the nave. Yet I cannot but think that Rothbury, judging it from a comparison with Brixworth, is

fully as early as any of these churches; I should be pleased to believe that, though decidedly not by the Hexham architect, they might be also the work of a saint; and, on the authority of Pallensburn, to attribute them to S. Paulinus.

2. The absence of Third-Pointed work is another great characteristic of Northumberland. Except at Newcastle, I am not aware that I have seen any window of this style. And here, perhaps, military considerations come in again. Certain it is that Romanesque or First-Pointed were far more safe and convenient styles for village churches exposed to the irruption of a Scotch force.

3. The influence which castles had in this county on churches, I have already noticed.

4. A practical remark for an ecclesiologist is, that even where the church seems to have been entirely rebuilt, it is fully worth while to investigate it, if only it retains its ancient shape, the chances being that the piers are left.

5. The great number of porches, with simple pointed barrel vaulting, is curious.

6. The last thing I will notice is the great prevalence of the cross form; which, it is remarkable, prevails also in Cornwall and Wales, as if in some way connected with the British, in contradistinction to the Saxon, people.

*Note by the Writer.*—We have received a letter from “E. C., Newcastle,” containing some remarks on the first part of this paper. He objects to the manner in which we spoke of the pitmen in the suburbs of that town, for whom he says, and we are glad to hear, that much has lately been done. Our remarks were rather made with reference to the pits on the line between, say, Fence Houses and Gateshead: which are certainly, for the most part, far removed from any church: and which E. C. allows to have been “somewhat neglected.” It appears that the church of Gateshead retains not only the old form, but the old interior, the casement only being modern: and it thus affords another example of the truth of a remark we have made at the end of this paper. We are sorry to be obliged to differ entirely from E. C. as to his opinion of Mr. Pugin’s church near the Carlisle railway station. We may safely challenge him to produce any ancient instance of a church, 130 feet long, absolutely consisting of three aisles alone, without external division, bell gable, tower, or anything else but three long roofs. E. C. pleads necessity of ground: but why there could not have been an external, or at least an internal division of chancel and nave as easily as not, we cannot comprehend. He says, the rood-screen is to be provided. We can only say, why was it not done (in a case where, from the absence of the chancel arch, it is so imperatively necessary) before the insertion of stained glass? and why are not the temporary benches returned? E. C. says, “We know not from whence the writer obtained the information that no more stained glass windows were to be inserted, lest the interior of the church should become too dark.” We were so informed by the sacristan. Lastly, we are told by E. C., and have had a communication from the curate of

Ovingham to the same effect, that the cross which we had mentioned as a dedication cross, is in fact only the head of a sepulchral memorial built into the wall. E. C. is disposed to attach an earlier date than we had done to the frier-stool in Hexham cathedral: a discussion of this point would, however, demand too much time and space not to be out of place here.

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## SOME MEMORANDA OF NORMANDY.

### No. I.

*(From a Correspondent.)*

S. MALO is poor as a cathedral-church: it is principally First-Pointed; the nave and transepts appearing to be earlier in the style, and certainly presenting greater rudeness of construction than the choir, which possesses considerable elegance, and seems to have recently undergone some restoration. The east end is rectangular, but the high-altar is removed one bay from the east wall. The parclose and rood-screen are of metal, gilt: the stalls are without canopies, and not returned. The grand organ is at the west end of the nave; a smaller one within a bay on the north side of the choir. There are some pews in this church, and two portentous galleries: but a thick throng of worshippers peopled its unappropriated area, at both our morning and evening visit, though no public service was being celebrated at the time.—The First-Pointed cruciform church, which stands so nobly on the summit of the promontory of GRANVILLE, and, despite its exposed position, rears a stone spire of considerable elevation and beauty,—is, with the exception of the choir, closely pewed throughout.

NOTRE DAME DE COUTANCES,—a justly celebrated cathedral,—is indeed a choice specimen of Pointed architecture, principally of the “style ogival primitif.” Not to indulge in expressions of the admiration excited in us by contemplating the exquisite beauties of form and proportion displayed in this glorious temple, we will content ourselves with an outline of its principal features. Its position is commanding, nearly in the centre of the town; and occupying the highest point of the hill. The west front presents two lofty towers, surmounted by spires (and these again with the Christian emblem and the cock), symmetrical in all but a few details, and constructed of a good greyish brown stone. At the intersection of the cross rises an octagonal lantern, pierced with numerous long narrow lancets; and from the roof of this the eye can reach as far as the cliffs of Jersey. The nave opens into its aisles by seven arches on either side; and the aisles by as many into side chapels, which are separated from one another by open traceried stone screens of the Middle-Pointed style. There is a blank triforium range to the nave, and a lofty clerestory; the height to the roof, which is groined in stone, but whitewashed, being 80 feet, or, according to Gally Knight, 100 feet. The transepts are very short, of only two bays; the north and south windows being triplets,—the former filled, the latter nearly so, with magnificent ancient stained glass; as are also the north clerestory windows of the choir, and all those of the apsidal sacristy; while the west window has modern



glass, painted at Paris. The height to the groined ceiling of the lantern is 160 feet; beneath it are ranged the stalls, destitute of canopies, extending from the eastern to the western arch of the lantern, and only partially returned, *i. e.* along the chamfering of the western lantern piers. The screen and parcloles are of metal gilt. Eastward of the lantern the sacrarium commences: first come three bays with clustered pillars, similar to those of the nave; and then come the seven exquisitely graceful stilted lancet arches of the apse, supported on circular columns in couples, with capitals approaching the Corinthian character. The columns are respectively coupled as it were back to back, so as to give the greatest practicable lightness of appearance. The effect of this whole arrangement of the east end of the church is surprisingly beautiful: the view from the west extending (without obstruction from the open metal rood-screen) into the choir, and being prolonged through the spacious sacrarium, and again, beyond the high altar, between the grouping pillars of the apse, into the small eastern chapel,—the painted window of which forms its ultimate, but remote boundary. The altars are principally modern, affecting the common sarcophagus shape; but there are two ancient ones in the retro-choir, each composed of one slab supported on three others,—similar to that presented to S. Sepulchre's, Cambridge,—and very plain. The piscinæ seem to be disused: they are all double, of only two or three varieties of pattern; most have shelves above them within the same niche; and one has an oblationarium (?) formed by the extension laterally of the projecting lip of the basin. The tables of prothesis now in use are of Louis XIV. fashion, with gilt legs, like drawing-room pier-tables; and having velvet cushioned benches to match, in lieu of the ancient sedilia. The organ, which is placed at the west end of the nave, is likewise of incongruous aspect. However, this magnificent church is, generally speaking, in a very satisfactory condition as respects repair, cleanliness, and good preservation. A new altar and reredos, in creditable taste, has lately been erected in the north transept, dedicated in honour of S. Thomas of Canterbury and S. Sebastian.

S. Lo.—The western façade of the principal church of this town is very fine, mainly First-Pointed, and comprising two nearly symmetrical towers with spires, of which one is undergoing restoration. The choir is spacious, but inelegant and poor: the mouldings of the arches becoming lost in the plain circular piers, without any rudiment of capitals. The nave and aisles are more pleasing; and there is good Flamboyant tracery in some of the windows. Two appurtenances of much interest are attached to this church. Projecting from the wall at an angle on the north side towards the east, is an external stone pulpit, entered from within, and surmounted by a pyramidal canopy; it was believed on the spot to have subserved the object of preaching to Protestants. In the south choir aisle is a well, the mouth of which is protected by being carried up about three feet from the pavement: this is still in use.

The small church of S. Croix, which adjoins the grand square, is a curious early Romanesque pile with First-Pointed introductions; externally displaying much 'herring bone' masonry, an elaborate carving at the western doorway, without however much beauty in the mould-

ings, &c. The interior is poor, and bedaubed with plaster; but one chapel has been recently restored with care, skill, and liberality. The abbey to which this church originally belonged is said to have been founded by Charlemagne.

BAYEUX CATHEDRAL is extremely magnificent: of larger dimensions than that of Coutances, in great part of higher antiquity; and nearly, if not quite, as exquisitely beautiful. The exterior is mainly of the Transition and First-Pointed styles: the central octagonal lantern however being Third-Pointed, and surmounted by a cupola and spire of Italian design. The west front is flanked by towers, with stone steeples, of which the surfaces are, as at Coutances, carved as if in imitation of ornamental tiles; the general roofing of the church is of slate. The interior of the nave exhibits a grand 'Norman' arcade: the piers square, but having nook and surface shafts attached; the face of the wall in the spandrels of the arches is elaborately sculptured. Above, with the intervention of only a rudimentary triforium, rises a lofty clerestory, contrasting in the remarkable lightness of its construction (late First-Pointed,) yet admirably harmonizing with the massive substructure. The latter is attributed to Henry the First of England. The transepts are each but of two bays: the north has a very finely traceried window: the south transept window has been despoiled of its tracery, while the west window of the nave retains both tracery and ancient painted glass. These windows are all of the Middle-Pointed style. The choir is similar in style to the clerestory of the nave, and seems almost to realize the very perfection of beauty, so elegant and graceful are the combinations of multitudinous lancets. The apse is semicircular, its arches narrow and stilted, and as at Coutances, supported on circular pillars in couples: these, less fortunate than those of Coutances, have not escaped the misdirected zeal to beautify, of a former day; and have accordingly been greatly and irreparably disfigured by fluting. The triforium of the choir is lofty, but shallow;—in it are some chairs occupied on fête-days. Through the arches of the apse, the painted triplet window of the lady-chapel is seen, and forms (though not in itself remarkable) a glowing boundary to the view. The choir is said to have been erected by an English bishop, in the thirteenth century; with this account its architectural character perfectly agrees. The stalls of the choir extend to the west of the transepts, and are returned. They are well carved, but in the Renaissance style: the bishop's throne constitutes the eastern termination on the south side. The rood-screen is a *classical* solid stone construction, excluding almost entirely a view of the high altar from the nave. Eastward of the stalls the enclosure of the sacarium is effected by open railed parcloles. 'Louis XIV.' benches and tables represent sedilia and credence. The south transept is used as a parish chapel, and is filled with fixed benches; the rest of the church being supplied with chairs. A fragment of a carved gilt and painted screen, close to the entrance of the sacristy in the north choir aisle, seems almost the only remaining relic of the ancient furniture of the church. Owing to the position of the fabric upon the declivity of a hill, there is a descent of several steps at the westernmost bay of the nave; and

another at the entrance of the transepts and west end of the choir aisles, from the nave aisles; and a crypt beneath the choir, the pavement of which latter is only raised a step or two from that of the nave. This crypt is considered to have belonged to the structure, which preceded that of Henry the First (of which, as already stated, the nave remains); and the tradition seems fully borne out by the Early-Romanesque character of the short cylindrical pillars with rude capitals which subdivide its area longitudinally into three:—service is performed in it once or twice a year. The choir is totally destitute of painted glass: but there are four or five windows in the lateral chapels of the nave recently filled with glass, painted at Clermont by M. E. Thibaud, author of a work on glass painting, mentioned in the *Ecclesiologist* in “Chapters on Painted Glass, No. I.,” which in brilliancy of depth, no less than in skilful combination of colour, may well vie with some of the best of Mr. Willement’s, or of Mr. Wailes’s works. The organ, formerly on the north side, above the arcade, is now at the west end of the nave. The roofs are all groined in stone; the lantern at the intersection of the cross is not open internally. There are some remains of fresco paintings on the walls, nearly obliterated; but the general condition of the interior as well as of the exterior of the cathedral, is most satisfactory.—The removal hence of the celebrated tapestry (utterly unecclesiastical as it is, and not invariably of chaste conception,) is no subject of regret: it forms a long ribband of some two feet width, and many yards length; and though its representations might minister to national vanity, they could never have suitably adorned a Catholic church.

## ON THE RESTORATION OF CHURCHES.

### (A Communication.)

[We have admitted the following paper into our pages because it records the thoughts suggested to one of our members by the discussion at our Anniversary Meeting, and it is our desire to encourage the examination of the important principles of church restoration then debated. It is almost needless to remark that we differ from the writer in several particulars. He has not clearly realized the advance that has undoubtedly been made in ecclesiological knowledge. Five years ago a church-restoration on an eclectic principle would have been a more formidable thing to contemplate than it is now. However, it is of course most true that there is still very much to learn, and also that very many, even architects, have as yet learnt nothing of what has been mastered. ED.]

THE few remarks that are here put forward on the all-important subject of the principle to be carried out in church-restoration, were suggested by the discussion which took place at the last annual meeting of the Ecclesiological late Cambridge Camden Society.

It seems to be now generally allowed that there are three principles, which may be followed in such restorations, viz. 1. The *Destructive*. 2. The *Conservative*. 3. The *Eclectic*.—These titles originated in a

paper in the *Ecclesiologist*, and their meaning and intent were there explained.

The first, the Destructive, might be characterized as the offspring of the Stoic, being opposed to all feeling and association. Little or no regard for antiquity can have a place in the mind of a supporter of it. No historical memorial, no family tie, no beauteous carving, no glorious window, can claim reverence from him. All must yield to his one idea of perfection; and whether or not such idea may be correct, the principle at work is false, and consequently mischievous. We can always destroy, we can never restore what is destroyed. To uphold this principle on the score of following the example of the old church builders is impossible.—True, we may find Middle-Pointed work adjoining First, and the original part cut away to receive it, but can we propose to ourselves any other reason for it, than that the builder endeavoured, in the best way he could, to decorate and ornament more fully and perfectly, and to show his zeal for the “Courts of the LORD’s House?”

The second principle, the Conservative, is at least *safe*.—The material structure of the church is left as it is found. The Third-Pointed clerestory and lowered roof indicate indeed the decline of Pointed art: but who would have the heart to destroy such, when it could only be replaced by one which might very possibly be wanting in much of the beauty, and certainly much of the solidity of the recovered one? No one can be more alive to the advantages, as well as the magnificence of the high roofs of the First- and Middle-Pointed periods, than the present writer; but he cannot reconcile to himself the idea of removing a roof or a clerestory which, although not agreeing with the original design of the edifice, have been erected in an age of much greater piety as well as architectural knowledge than the present.

Every portion of a church, whether Romanesque, First-, Middle-, or Third-Pointed, from the Norman chevron to the Tudor rose, reminds us of periods of history; and it may be that the destruction of any portion might also destroy a link in the chain of English history. The danger of this principle lies in its being strained. For example, if we refused to make good the desecrations and destructions of the Reformation and Rebellion, (which might be argued for on this principle), the principle would be most mischievous;—it would be taking away all feelings, except those of the mere antiquary or genealogist, and bringing down a church to the level of a record or charter.

The third principle, the Eclectic, is opposed to the Conservative, in that it eschews everything that is not contemporary with the main structure, or considered in good taste; and to the Destructive, in that it does not set up a standard to which all is to yield. It leaves a far greater power in the hands of the architect than the Conservative, but does not insist upon entire removal like the Destructive. The taste of the architect has to guide so much, that it ever must be a dangerous principle. It takes an ecclesiological rather than an architectural or historical view of the church, and consequently must often uphold the entire alteration of the present character of a building, in order to adapt it to its present use.



The only principle which can be universally and satisfactorily maintained is what may be termed "*Eclectic Conservatism*." Merge the mere reverence for existing things and the too great regard for historical record in the Conservative, with the innovating (so to speak) tendency of the Eclectic, and a principle will be the result, which may be universally adopted. Remove Bishop Alcock's Third-Pointed window, and heraldic glass from Jesus chapel at Cambridge, and restore the row of lancets, because such was not only the former arrangement, but the design of the founder; but leave the ugly square-headed window at Barfreton, because it is impossible to ascertain what originally occupied its place.

When population increases, churches must be enlarged. Let new aisles be built where necessary, but let not a low roof or an incongruous window be removed, when there is no guide to replace them but the imagination of the architect. The uppermost feeling, and one now happily becoming more universal, in an architect's mind in dealing with a church ought to be that he is employed on the House of God, and that he touches nothing unhallowed, and consequently that he must seek God's glory, and not his own fame in the work. "*Non nobis, DOMINE, non nobis, sed nomini Tuo da gloriam.*"

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#### M. DE VERNEILH ON THE STYLE OF COLOGNE CATHEDRAL.

THE August number of the *Annales Archéologiques* contains an interesting article on the cathedral of Cologne, by M. de Verneilh. As the author designs to enlarge on the subject, and on some important questions of architectural archæology connected with it, in a series of articles, we shall probably, at a future time, recur to them. We think, however, that we shall best be doing our duty to our readers, if we notice at once without delay the principal view put forward in this paper.

After a well merited compliment to M. Boisserée, the second founder of the fabric, M. de Verneilh states that he would have refrained from publishing at present the views he entertains, which are contradictory to those held by M. Boisserée, out of respect for him: but that a recent article in the *Quarterly Review*, which appears to have attracted as much notice in France as it did in this country, had made it impossible for him to remain silent.

Our readers will remember doubtless that the review in question sets forth the completeness of the original designs of Cologne cathedral in all its parts and details as well as in the ground plan, and the supposed fact that during two centuries in which the work was carried on this plan was adhered to, and no architectural developement permitted in the construction. Now these propositions, as well as the idea that Cologne was the type of many other cathedrals, M. de Verneilh combats. He considers the towers to have been of later design, and thinks that the choir is the only part of the original plan which

has been executed; that it was not intended to add double aisles to the nave, and that the towers as at first designed must have been smaller. These questions, however, connect themselves with the comparison between Cologne and other cathedrals, and those of priority of design and imitation, and as they are to be treated of at large in future numbers of the *Annales*, it will be sufficient to have alluded to them. In the present number he enters at length into an examination of the choir, comparing the design and execution of the chapels and aisles with the clerestory. That the former should be simpler than the latter would perhaps not be remarkable, but M. de Verneilh detects differences in the tracery and in the foliage which seem not due to any such cause, but which correspond with the change in architectural taste that had been going on during the seventy years that intervened between the commencement and the consecration of the choir. But perhaps the clearest indication of a change of design may be observed in the fact that in the lower windows the tracery commences and the arches spring from the same point, the capital of the shaft; while in the upper windows the tracery is lengthened by placing the spring of the arch several feet above the capitals where the tracery commences. Drawings are given of compartments of the aisle and clerestory, as well as of the buttresses, in which M. de Verneilh detects a similar change of design.

Whatever tends to elucidate the progress of Christian art can hardly be destitute of attractions. We refer our readers therefore to the criticism contained in this article, with the recommendation to them to judge for themselves. We consider our duty for the present to be completed by offering to their notice the principal results asserted by M. de Verneilh, without further comment.

## COLONIAL CHURCH ARCHITECTURE.

### CHAPTER II.—TASMANIA.

THE following letter from one of our own members now settled in this diocese is of the greatest value and interest. We only wish its publication would incite some one to offer aid in the manner pointed out. It would be a great pleasure to us to be the means of executing such an offer.

*Prosser's Plains, Van Dieman's Land,  
March 9, 1847.*

DEAR SIR,—The last letter that I received in England from the Cambridge Camden Society contained the assurance "that if at any time you will communicate with us from abroad, we shall feel pride and pleasure in assisting you to the best of our power. The more we are repudiated at home, the more prized by us are our colonial relations." In the belief that the sentiments of the Committee, so expressed in October, 1845, have not since altered, I send them, through the Bishop of Tasmania, a statement of what I have been enabled to accomplish in the year that has elapsed since my arrival in his diocese. In March, 1846, I was appointed to the cure of the district of Prosser's Plains. There was then no church or chapel of any kind: my substitute

for some months was the police-office; at length, with promises of subscriptions to the amount of nearly £400 (to be met by another £400 on the part of the Government), I ventured to commence work for a church; and on the 12th of August the first stone was laid, with an inscription which I will copy:—

“That GOD may in this place be glorified, and the prayers and praises of the faithful continually offered, until CHRIST shall come again: this stone is laid by Fitzherbert Adams Marriott, Archdeacon of Hobart Town, on the xii<sup>th</sup> day of August, in the year of grace MDCCCXLVI. to be the foundation (if GOD will) of a church, which shall bear the name and commemorate the ministry of Saint John, the baptist and preacher of repentance, upon the eve of whose festival the quarry whence it is hewn was opened.”

The work has since progressed, with some interruption, owing to the difficulty of obtaining or keeping good workmen, and is now about twelve feet above ground. I trust to get it roofed in before winter, *i. e.* May or June.

The plan, (adopted from one by Mr. Carpenter, designed for S. John Baptist's, Cookham Dean), consists of a nave, and chancel, with vestry on south of chancel: a north porch to be added, I trust, hereafter. (I do not know how far I am right in thinking that the entrance in this hemisphere should be as usually on the north side, as it is usually on the south in England.) The interior length is 63 ft. 6 in. (nave 43 ft. 6 in., chancel 20 ft.); the width 23 ft. The roofs are in a forward state: of common rafters only (no principals) simply braced and collared, with mortice and tenon joints; copied from Vol. iii. of the *Ecclesiologist*. The masonry is in courses, of rough-dressed free-stone;—all angle-work, jambs, &c., rubbed. The windows (the east of three lights, the rest of two) are considered a wonderful achievement in stone-cutting, being the first foliated windows in stone that have been seen in this country. Repeatedly was I assured by tradesmen, workmen, builders, amateurs, that they *could* not be executed except in wood; but I maintained that they *should* be; and they are. The seats will all be low and alike, and, I hope, all open; the pulpit in the south-east corner of the nave; and the prayer-desk just within the chancel arch, looking northwards, stall-wise. Two steps rise at the entrance of the chancel, and two or three more at the sacrarium. The font in its proper place.

The work has had its difficulties, and those not slight ones. I have employed no architect—for architects here are anything but ecclesiastical;—nor contractor—for contractors here, or at least church-contractors, are proverbially not trustworthy. Thus I have been not only secretary and treasurer, and actually *master* of nearly all the men employed, but architect and clerk of the works—until the necessity of a good work has taught me practically what I before knew, and that but scantily, only in theory. And now I can say boldly, and, I trust, without self-gratulation, that the little church of S. John Baptist, Prosser's Plains, will be by far the most church-like church in the island. Deo gratias!

Much, however, will still be wanting, before we can hope to see the interior finished *well*. And to this end may I claim your own kind aid? I desire it in the following points.

1st. I have £50 to devote to stained glass for the east window. The sum is not so large as I could wish; but I think, if placed in judicious hands, may be enough to produce all that we have any right to desire. (I think I may say that the bishop will answer for the payment of the sum.) Will you, Sir, in your kindness undertake to give the necessary instructions to a good artist. I enclose a tracing, giving the general proportions of the window, with the foliations in full size. Of course I cannot expect for the sum I have mentioned, to have the window *filled* with painting, but I still hope for a *design*, in medallions or the like, even if the main ground be filled with diaper or

flowered quarries. Bearing in mind the dedication of the church, I should like the designs for the three lights to be something of this kind. In the first, the Baptist, as an ascetic in the wilderness; in the second, baptizing CHRIST (our Blessed LORD being thus made the central object of the window); and in the third, the Baptist in prison, at the approach of his martyrdom. Should there be any additional fund from any source, it might be applied either to the enriching of the east window, or to the side window of the chancel, or to flowered quarries for the heads of other windows.

I have great hopes of obtaining your aid in the direction of this matter. I venture also to hope for a grant from the society's funds, the first that has ever been asked from this diocese. The most valuable help of this kind that could be given, would be in carved wood-work: ecclesiastical carving being an art unknown here: either (1) a rood-screen (chancel-arch measuring 10 ft. from floor to capital, by 11 ft. 8 in. wide); or (2) the carved-work of the wooden porch given in Part X. of *Instrumenta Ecclesiastica*; or (3) a font-cover. (The font will probably be that given in Part VIII.) All of these three we must want for some time unless you can help us. Encaustic tiles would be a very welcome export to this colony.

Among separate donations promised, besides the fifty pounds' worth of glass, are the font, a set of "fair linen," an altar-cloth (from England). A chalice and paten I hope for also from England.

I rejoice in the conviction that we in these remote confines of the Church shall have the co-operation of your zeal and your prayers. Praying always for the Church at home, and for all who are earnest in her work,

I remain, dear Sir,

Your faithful servant and brother,

The Secretary of

FREDERICK H. COX.

The Ecclesiological and Cambridge Camden Society.

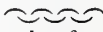
### CHAPTER III.—CEYLON.

THE paper on the architecture of Ceylon, which appeared in our Number for May, 1847, (Vol. vii. p. 168) has elicited the following criticism and partial correction from the Bishop of Colombo, and we do not doubt that his Lordship will forgive us for presenting it to our readers.

"Colombo, 2nd July, 1847.

"My dear Sir,

"The writer of the article in a late number of the *Ecclesiologist*, which was forwarded to me by a friend, on 'Colonial Church Architecture: Ceylon,' has been misled on a few points, which as being important, it is desirable at once to correct.

1. "'The roofs are high pitched and covered with *chunam*.' This is very rarely the case. It is confined to flat and domed roofs; and is used more in military buildings, magazines, &c., than in dwelling houses. Our roofing is formed generally of rounded, semicircular tiles, placed inversely, and lapping over and into each other: *e.g.*  They rest on splines, and are set always longitudinally, for the free course of the heavy rains.

2. "'Why are tiles not used by British residents? They are never made.' Scarcely anything else is used. Public buildings, dwelling



houses, verandahs, &c., are all covered with them, as described above. The new church at Kandy, and Trinity church, Colombo, are both so roofed, with the tiles coloured black, but of the same mould. At Nuwara Eliya, in a much cooler climate, and elevated 6000 feet above the sea, we have contracted for a slate roof, at a steeper pitch, to be laid on boards instead of splines, open and varnished inside. It will be a small church of unhewn granite and teak, of simplest style. The only other materials used for roofing in Ceylon, and chiefly in large buildings, are galvanized iron and felt: the one much too noisy, the other too leaky, for our purposes.

3. "The objection to a high roof and a steep pitch for proportion, is the form of the tile, and the looseness of its hold. The high winds displace them, and the heavy rains break them, so ill-tempered is the clay of which they are made. A flat tile with *pegs*, as in England, would be the only security for a high roof, and that but for a short time, as the wooden pegs would rapidly decay in this climate, and the roof be constantly slipping.

4. "A clerestory for light would be unnecessary, but for ventilation it is indispensable. We should be suffocated without it. In India it would not be required. They have *punkahs* in their churches; and have recourse to other artificial means of cooling the heated air, when they cannot exclude it. But our sea breezes are always refreshing, our houses are so constructed that we may be said to live in the open air. If ventilation is checked in a church, a room, or even a carriage, a stifling sensation is the almost immediate consequence. Respiration becomes difficult and drowsiness irresistible, or else a painful and fidgety restlessness, and nervous irritability. We *must* have air; and the more the better.<sup>1</sup> A clerestory is far preferable to a *punkah*. The windows might be either filled with *jalousies*, (a kind of Venetian blind, strong and fixed, though in one way moveable, for the moderation, or freer admission of air) or lattice, or pierced work. They might be screened from the sun by a projecting roof, supported by carved brackets or other devices. In our latitude, if the churches stand east and west, the sun passes vertically so much over the roof, that a projection of three feet, which might be made an ornamental feature in the building, would probably be sufficient, to screen them, at least during the heat of the mid-day from the sun's glare. The proposal for a surrounding cloister with its arcade of open arches into the nave without aisles is good. The voice must not be required too much for diffusion in so open a space, nor the physical strength tried too far in so relaxing a climate as ours. Stone is quite out of the question. Brick and *rabook* are the only materials available; and both must be protected by *chunam*. I rejoice that Mr. Carpenter is not discouraged from another design. Simplicity, both in design and execution, is the one great requisite. English architects (and we have none of our own) do not make allowance enough for the difficulties and *expense* of Colonial work. They are often insuperable. We have very few artisans, and labour, though seemingly cheap, is in reality enormously expensive, from the little that is done in the day. Simplicity therefore must be a primary and positive feature in any plan to be adopted. We can attempt no

other. I thank you again and again for the interest you have taken and continue to take in our humble effort. . . .

"Believe me, my dear Sir,

"Yours very faithfully,

"J. COLOMBO."

We propose to make a few remarks on this interesting letter, and then to describe the design, of which we spoke in our former article as in preparation by Mr. Carpenter, and which that gentleman, having now nearly completed, has placed at our disposal.

1. We infer from his Lordship's letter that, at least with present materials, the roofs must be very low. The way of making the tiles overlap, as he describes it, is the common roofing in Italy, and we suppose we must admit that it must be suitable to a climate where violent rains are common. It is clear that this kind of tiling would not suit a high pitch; and we are inclined to believe that the objection to flat tiles, which should be fastened by pegs, arising from the liability to decay in the pegs, is valid and insuperable. What then is to be done? We invite suggestions on this point, especially from practical men. It seems to us that we must look to metal for a substitute. The Bishop's objection to galvanized iron is its noisiness. Would this noise be much of a difficulty if there were an inner roof? We conceive that his Lordship may perhaps have thought of an iron roof as the sole roofing. We should also be glad to know whether he meant the thin (and certainly very noisy) corrugated iron, or the thick sheets of galvanized iron such as have been used in the Houses of Parliament. These latter would be, we believe, far too thick to be noisy. Upon the whole matter we want more information.

2. It is very interesting to learn that a slate roof has been contracted for in the case of the new church building in the cooler climate of Nuwara Eliya. What sort of slates these may be we are not informed.

3. His Lordship has settled the point about the clerestory and several other points consequent upon this. It is clear that a clerestory ought to be always provided: what should be used for filling the openings, whether blinds or open pierced work, might be decided on the spot. Open metal would be the best in appearance. There can be no question that, constructively, it would be better to make the projecting screen over the clerestory-openings supported on the lower part of the building, than merely bracketed on to the vertical walls.

4. The approval of the suggestion for an open cloister, instead of aisles, is very valuable and encouraging: and this point, like that of the clerestory, may surely be regarded as ruled with respect to the church architecture of Ceylon.

And now to describe Mr. Carpenter's new design for the cathedral of Colombo.

The ground-plan displays a nave of four bays, transepts and a central "crossing," and a choir of two bays, ending in a noble five-sided apse for the sacarium. An aisle surrounds the whole of this plan, which however, instead of having external walls, opens by arches into a

*loggia* or cloister, which encompasses the whole church. Part of this external cloister is made available for sacristies: a deep porch is attached at the north-west end: and at the west end is added a narthex which is meant to have a lower roof and to be divided into a centre and aisles, to match the body of the church.

The style employed is very late First-Pointed; perhaps, however, too early for our complete satisfaction. Mr. Carpenter has studied to keep the detail of the severest and plainest kind possible; but in spite of this has contrived to give an effect of great stateliness and dignity. The great arches of the intersection of the cross are very lofty and noble. The east and west arches have broad plain soffits, in order not to diminish in any degree the internal breadth, and this gives them a very characteristic effect. The elevation of each bay is as follows. The pier arches are clustered with four shafts round a square core which has its angles broadly chamfered. The arches are of three quite plain orders, with a label. Corbelled vaulting shafts rise from the points where the labels join, and penetrating the horizontal string which runs above the crowns of the nave arches, is clustered with some other shafts up to the capitals whence springs the vaulting. The vaulting is of a bold quadripartite design: the clerestory wall has an unequal triplet of arches, opening into a covered external gallery, which will freely admit air, while by its projection it entirely prevents the entrance of the sun's rays. The transverse section exhibits the construction of the aisles and the galleries above them. The aisles are vaulted, and open externally into the loggia. The loggia has a lean-to roof, as also has the clerestory-gallery. The buttresses are beautifully managed. They are carried across the loggia by arches, and then again span with arches the clerestory-gallery on their way to the nave roof.

Externally there is a long sweep of roof with an angle in it, over the centre and the clerestory-galleries, which has a remarkably good effect round the apse. The clerestory-galleries open to the exterior with large two-light windows having a trefoiled circle above them; these are divided by pedimented pilaster buttresses: and similar blank windows surround the transepts. Each bay of the surrounding cloister opens to the exterior by windows of three lights with shafted monials, and three large trefoiled circles in the head: these are filled with metal screens. The bays are divided by pedimented buttresses. The elevation of the north transept is varied. It is proposed to have an elegant spirelet over the intersection.

The narthex, or place for the catechumens, opens into the nave by arches which are filled with gratings. It is a low square building with three gabled roofs in each direction, intersecting each other; and with very small windows high up. Octagonal turrets mount to the clerestory-galleries and roofs, at each western angle of the nave.

We have thus mentioned the leading features of this original and successful design. We think that it must be at least a near approach to what is needed. Probably the detail will be found to require still further simplification and retrenchment. But this may well be done without injuring the elemental part of the design. It seems to us that the detail might be made more suitable to brick: for example, plain

octagonal columns would be much more adapted to brick than the clustered compositions of this design. But these things will easily be altered if necessary. The question is whether this design does not embody the correct idea of a Pointed church to suit the climate of Ceylon.

## ON THE CREDENCE.

### No. IV.

WE are now to proceed, as was intimated in the conclusion of our last paper, to inquire what is appointed respecting the credence in the Rubricæ Generales of the modern Paris missal. We do not refer to this authority as of any peculiar weight, but simply as being an additional authority which we happen to have by us. And the reference need not detain us long; for everything seems to be contained in one short paragraph: only, as there is great difference between the Parisian and Roman calendar in the manner of distributing the different festivals into different ranks, and as there are rules also in the missal and breviary of Paris for assigning solemnity of rite in different degrees which do not exist in the Roman books, a few words of previous explanation may be necessary.

Instead of the Roman distribution of festivals into three principal divisions,—*duplicia*, *semiduplicia*, and *simplicia*,—in the Paris books “quinque numerantur gradus festorum. *Annuale* primum locum obtinet, secundum *solemne*, tertium *duplex*, quartum *semiduplex*, ultimum *simplex*, cui affinis est *feria*.”\* (Rubr. Miss. Paris. Part I. c. i. num. 30.) Again the distinction, familiar to all our readers, between the *missa privata* and *missa sollemnis* in the Roman use, as regards masses celebrated on any, or every, day whether festal or ferial,—this distinction in the Paris books is expressed by the terms *missa privata*, and *missa major*.† We do not mean that the term *missa major* of the Paris books answers precisely, in every conceivable respect, to *missa sollemnis* in the Roman; but speaking generally, or relatively to the *missa privata*,—that, which the Roman books call *missa sollemnis*, the Paris books call *missa major*.

With this preliminary explanation, we need only quote the rubric (Rubr. Gen. Part I. c. vi. num. 146): “Credentia, in solemnibus minoribus et supra, ac quando exponitur SS. sacramentum, pro missa majori à parte epistolæ præparetur, quæ mappa operiatur; super quam calix parari debet cum purificatorio, patena, hostia, palla, velo, et bursa in qua sit corporale plicatum. Ibidem ponuntur sacra pyxis cum minoribus hostiis, quando ministranda est communio, et desunt in tabernaculo hostiæ consecratæ; item campanula, instrumenta pacis, mappa ad communionem, urceoli cum bacili et manutergio: præterea duo can-

\* Of these the festa annualia are subdivided into *annualia majora*, and *annualia minora*: and so also the solemnities into *solemnities majora*, and *solemnities minora*.

† The term *missa sollemnis* in the Paris books is applied to another purpose. It signifies the *missa major* as celebrated on a *festum sollemne*.



delabra ceroferariorum, initio missæ. *In dominicis vero, atque in duplicibus et infra, calix in medio altaris præparetur ante missam.*"

According to the Paris rites, therefore, the use of the credence is much more restricted than in the rubrics of the Roman missal. Not merely is it limited to the missa major, as the Roman rubrics would prepare us to expect, but to the missa major as celebrated on festivals of the rank of minor-solemnities and festivals of higher degree. While in the missa major of Sundays, doubles, semidoubles, simples, and ferias,—except in the particular case of the Most Holy Sacrament being exposed,—the rubric expressly directs that the chalice be prepared on the altar before the mass.\*

And now after our review, imperfect as it is, of the more recent Roman appointments, and this brief notice of the present rules of the Paris missal, we were to return, and, with the aid of such light as they give us, inquire a little further into the usages of earlier centuries, particularly in this country. For himself the writer must fairly avow, that the result of his inquiry is considerably different in several respects from what he anticipated when he commenced it. And on the whole he cannot but strongly incline to the opinion, that it would be well if the word *credence*, as a term of English *medieval* ecclesiology, were wholly relinquished. For if the use of the term proceeds on the notion—not merely that certain things were used in our churches for certain purposes in the missa solemnitas, which would entitle them to be called credences if applied to the same purposes now, but—that the things in question were so called in medieval times, we need not feel much hesitation in saying that the notion is wholly without foundation.† The term, in this application of it, originating in Italy, can hardly have been admitted into recognized ecclesiastical use in Rome itself till toward the end of the 15th century‡: and further it seems scarcely possible, on due consideration of all the particulars mentioned in our last number, to escape from the conclusion that in the earliest use of the term, as the name of an ecclesiastical side-table, there was a *distinct reference to the ceremony of precommunion in the pontifical mass*. We suppose it

\* We have not taken the pains to reckon up the precise number of festivals in the Paris calendar which come under the description of *solemnities minora et supra*. We believe they amount to about twenty-five in the year; or, to be on the safe side, we may say from twenty-five to thirty. But we must add that it appears from the rubrics themselves, that when the credence is in its place it may be used for the chalice, and is used sometimes, when the rubrics do not direct it.

We may here observe in passing, with regard to tables, or niches, or whatsoever may be used for the necessary appendages to the sacrifice, that the above rubric suggests what, in the Roman as well as in the Paris rubrics, is the true *differentia* of the credence; viz., that *the chalice and the paten containing the host* be placed on it previously to the offertory.

† In speaking of the origin of the name *credence*, in the note at p. 11 of the August number, we had overlooked (forgotten if we had ever known) the etymology of it given by Bishop Hickeys. This etymology will be found in the Treatise on the Christian Priesthood, p. 129 of the new edition. Bishop Hickeys was a very learned man; and his etymology is very ingeniously supported, as the etymologies of learned men commonly are.

From this place in the treatise of Hickeys, we find that Ducange had been before Bingham in his mistake about the *paratorium* of the Ordo Romanus.

‡ It would be interesting if any one who had the opportunity of consulting the Roman Pontifical of 1485 would take the trouble to ascertain if the word *credentia* occurs in it. It seems most improbable that it should have place in any MS. Pontifical much earlier: and if it occurs not there, we might fix the date of its introduction with certainty to the interval between 1485 and the date of the Pontifical printed under Leo X. (supposed about 1516), from which Martène quotes the only passage in his volumes wherein the word is to be found.

need not be said that the term is not to be found in the English missals. And—to go from the name to the thing now signified by it—the very late period at which the use of the credence was directed in the Roman missal, and the comparative infrequency of its use in the Paris rubrics, cannot but raise a strong presumption, in the absence of clear and direct evidence, that the use of anything equivalent to the modern credence was never general in the churches of this country under any name whatever. Again, the distinction recognized in the *cæremoniale episcoporum* between the practice of collegiate and that of smaller churches may remind us of what we might else overlook,—that rules, however clear and precise, (if such rules were to be found,) for the celebration of the sacred mysteries in the cathedral church of Sarum, for example, are not direct evidence of the actual practice, in details of ritual, of all the churches in the diocese of Sarum; still less of all the churches which might follow the Sarum “use.”\* And lastly, our references to the more recent rituals may keep us more awake than ecclesiologists have usually been to this very plain truth, that questions about a credence in our medieval churches can only have place with regard to their *solemn* celebrations. In every *missa privata* some niche or shelf would be necessary for the two cruets of wine and water, and would of course be provided at every chantry altar; but it has been mere inconsideration which has dignified every shelf near every altar with the name of credence—the ledge so commonly found across the recess of the piscina for example—though it were barely sufficient to receive even the cruets.† Whatever difficulty there may be in settling what ought to be called a credence, supposing the name to be retained in our medieval ecclesiology, there can be none in determining that the shelf for the cruets in the *missa privata* ought not. And hence we may conclude at once that, in the vast majority of churches, only one altar could have a credence, if one.

Martène, in his work on the ancient monastic rites, has a chapter on the rites of the *missa privata* from which we may derive some little information on the appendages of minor altars. Premising that in the monastic rites‡ the celebrant of the *missa privata* usually assumed the

\* On this matter, among several instructive observations respecting the meaning and application of the term *use*, Mr. Maskell supplies us an important authority to show, that the reception of a given *use* by the largest church does not necessarily imply the reception of all its ritual details:—“*Probatum ista assertio esse vera* [it does not signify what the assertion is] *per venerabiles viros ac patres canonicos ecclesiæ sancti Pauli Londinensis, qui totum officium divinum in cantando et legendo observant secundum usum Sarum ecclesiæ. Sed de cæremoniis vel observationibus ejusdem nihil curantes: sed custodiunt antiquas observantias in ecclesia sancti Pauli a primordio illic usitatas.*” (From the *Defensorium Directorii*, printed in the 2nd vol. of “*Monumenta Ritualia*,” and quoted in the preface to “*The Ancient Liturgy of the Church of England*,” p. lx.)

† Mr. Bloxam in his “*Principles of Gothic Architecture*,” 4th edit., p. 190, quotes from a French work, *Le Parfait Ecclesiastique*, par M. Claude de La Croix, mention of “une credence ou niche dans le mur à poser les burettes et le bassin.” In this case the inconsideration must be assigned to M. La Croix, unless it were his purpose to use the word in an improper sense.

‡ We have said in the monastic rites, because it is only of them that Martène is speaking, and he quotes only monastic authorities. But the practice of vesting at the altar was not peculiar to monasteries; and wherever altars were numerous, it may be supposed, without looking for authorities, that it was frequent. (See the Rubrics of the Roman Missal, Rit. Cel. Miss. ii. 2.) In the ordinary of the Hereford Missal, as printed by Maskell, we think we have ground to infer that some at least of the vestments were assumed at the altar in that church in private masses. In the first rubric the priest is directed to begin the antiphon *Introibo ad*

sacred vestments at the altar, whither they were carried by his *minister* at the time of the celebration,—the *Consuetudines Cluniacenses* of Udalricus, compiled about the year 1070, (printed in the 4th vol. of the *Spicilegium* of D'Achery) has these words;—"Ad vestimentum non est improvisum, nec omissum, ut ad singula altaria una sit tabula, in qua ponatur; unumque lignum patulum, et muro infixum, super quod ponuntur ampullæ: pendet quoque in promptu manutergium ad quod sacerdos, postquam se induerit, lavatus tergit summitates digitorum quibus necessario tangit res sacratas." (Martène, p. 210.) In this passage it is not obvious what is meant by *tabula*: but from another passage in Udalricus, which we shall have to refer to hereafter, it will appear probable that a recess is intended.\* And this is worth observing: for if ever we discover, near a minor altar in an ancient church, a recess of sufficient magnitude to receive the sacred vestments, we shall here have a probable account of its purpose and use. And where no trace is apparent of any provision for the cruets, the wooden shelf of Cluny (and the same thing seems to be recorded in the MS. *Consuetudines* of S. Benignus at Dijon) suggests that this *may* have been a frequent provision, such as would leave no trace: though no ecclesiologist would infer from the examples of two monastic churches in France in the 11th century that it was constant. Martène mentions incidentally, from an ancient book, a curious thing in the practice of some church in the 10th century,—"*vas quod consuetudinaliter juxta altare cum vino pendebat,*" p. 214. The above quoted passage from Udalricus, in mentioning the washing of the priest's fingers, does not specify what provision was made for this rite; but the deficiency is supplied in the account of the termination of the private mass by the same author; "*manus in piscina abluit.*" p. 213. And it may be added that, in his account of the *missa sollemnis* at Cluny, the *piscina* is mentioned as used for washing the hands by the subdeacon and other ministers who had to

*altare* standing before the altar, "*postquam induerit se amictum et albam.*" It may be that even the amice and alb were put on at the altar: but it seems almost certain that the priest was no farther vested when he began the antiphon to the psalm *Judica*. And this corresponds with the practice of the monks of Cluny and of S. Benignus at Dijon, save that they put on the maniple also before they began the *Confiteor* (the psalm *Judica* not being directed in their ancient rites): but the stole the celebrant held in his hands while he said the *Confiteor*; and he continued holding it till the repetition of the *Confiteor* was finished by his *minister*; when he kissed the stole, and put it on to say *Misereatur vestri*, &c.: then adding *Inaugmentum et remissionem*, with *Adjuvatorum nostrum in nomine Domini*, he proceeded to put on the chasuble. It may be observed of this ordinary of Hereford, as printed by Mr. Maskell, that there is no mention of deacon and subdeacon, nor any other indication that the *missa sollemnis* was at all contemplated in it, until after the collects; and throughout, the rubrics are extremely meagre: from whence we may infer that, notwithstanding the insertion of a few directions which can respect only the *missa sollemnis*, what was chiefly intended was to give that which was common to all masses; but that for ritual details reference should be made to some other directory,—*consuetudinarium*, or *ordinale*.

Other examples of vesting at the altar in the *missa privata* may be seen in Martène, in extracts from ancient missals of the churches of Auxerre and Châlons in Champagne (De ant. Eccles. Rit. pp. 344, 345); in which also may be observed the practice—not simply of putting the chalice on the altar, but—of putting the chalice on the altar, with the wine and water in it, before the beginning of the mass; a practice which was not uncommon in the ancient monastic rites of the *missa privata*.

\* The passage referred to will be found at p. 167 of the De ant. Monachorum Rit. Certain cups and patens are described as set out "*prope chorum super tabulam desuper coopertam et panno intrinsecus amictam.*" We do not see how this can be understood except of a recessed shelf, or a cupboard: and in the passage above, the seeming opposition between the "*tabula*" and the "*lignum patulum*," an open shelf, together with the difference of the prepositions, "*in qua*," "*super quod*," leaves little room for doubt that *tabula* means a recess of some kind in both cases.



assist at the communion ; “ mox vero ut subdiaconus et ministri pacem acceperint, manus abluere, in piscina quæ est prope altare, non negligunt. (P. 189.) It can scarcely be necessary to mention that, in all the rites described, the chalice and paten with the Host, in the private mass, are placed on the altar at the first : but it is worth observing that in some instances the wine, in others both the wine and the water, are put into the chalice in the sacristy before coming to the altar ; the only purpose therefore of the cruets in these instances being the perfusion of the celebrant's fingers, and of the chalice, &c., after communion.

There does not appear to be anything else in the account of the rites of the *missa privata* which we need stay to notice. We will proceed then to gather such further illustrations as we may of ancient practice in the *missa solemnis*, in which only the credence can have place. The first shall be from the same authority which we have just quoted, the *Consuetudines* of Cluny by Udalricus. He presents us an extremely curious description of an ambry near the principal altar of that church for the custody of the sacred vessels, and some other articles, used in those masses only which were celebrated by the brethren in convent.\* In the *missa major* of the convent this ambry was made to serve several of the purposes for which the credence is now used ; though not the special purpose of receiving the elements before oblation. For at Cluny the memory of the primitive rite of personal offering was still preserved, both in the *missa major* and in the morning mass ; and it was as subsidiary to this rite of personal offering in the morning mass that the recess, or buffet, near the choir, which we have referred to above (p. 95, note \*,) was employed.† The description of the ambry is rather long ; and there are two or three things in it which may seem to call for a remark. But

\* Besides the *missa major*, commonly called *missa conventualis*, the practice has prevailed (says Martène) for many ages, in all the Benedictine monasteries, for another mass to be celebrated *solemniter* in the morning ; in summer after Prime, in winter after Tierce : and this *missa matutinalis* was celebrated by the Cluniacs, and other Black Monks, daily. (De monachor. rit. p. 198.) The reader will not confound the *missa major* of these monastic rites (the principal mass of the day actually celebrated, as distinguished from all others celebrated that day ; the same as is called in the rubrics of the cathedral church of Sarum *missa magna*) with the *missa major* of the Paris rubrics, a technical description of a mass accompanied with certain external solemnities, as opposed to the *missa privata*. It may supply an Ecclesiological term or two worth remembering to add from Martène (after Mabillon), that the *missa matutinalis* was usually sung at the principal altar in the apse, called *altare capitaneum*, sive *cardinale*, directly behind the high altar ; and from thence the morning mass was sometimes called *missa cardinalis*. Sometimes it was sung at other altars, especially on the feasts of those saints in whose names the altars were severally dedicated ; but rarely at the great altar. According to Ducange, as quoted by Mr. Maskell (Ancient Liturgy, p. lx. not. 98), the great altar was sometimes called *cardinale*. How this may be we know not.

† It would be interesting if such a recess near the choir of any of our conventual churches could with probability be identified. The following is the passage of Udalricus in which it is described :—“ In privatis diebus ad missam matutinalem, quia cuncti offerunt, curat hebdomadarius apocrisarii [sacristæ] sive thesaurarii adiutor, ut inter calices mediocres ad hoc solum factos, et inter ampullas, cum vino, habeat quinque, et totidem patenas cum hostiis, quas ordinatim pronit [sic] forinsecus prope chorum super tabulam desuper coopertam, et panno intrinsecus amictam, ut inde fratres eas accipiant cum offertoriis oblaturi. Ad majorem missam, quia non offertur nisi ab uno choro, tres tantum calices seu ampullæ preparantur, et hebdomadarius stat in choro sinistro tenens in manu auream patenam et ampliore hostiis refertam, quas cum aureo cochleari offerentibus distribuit sigillatim,” &c. (De monachor. rit. p. 167.) We must not omit to mention that Martène cites (ex Concordia S. Dunstani) a record of the practice of individual offerings in the English monasteries in the tenth century :—“ Deinde missam matutinalem celebrent ; ad quam secunda feria dexter offerat chorus, sinister ad principalem missam ; tertia rursum feria sinister offerat ad matutinalem, dexter ad principalem ; sicque alternati in eo hebdomadam percurrent.” (Ibid.)

There is a detailed account of the manner of such individual offering of bread and wine in an Ordo from an ancient ritual of the collegiate church of S. Martin, at Tours, given in the “ De Antiq. Eccles. Rit.,” vol. i. p. 568, but we refrain from asking the reader's attention to this document ; chiefly on account of its obscurity.



we will not detain the reader with any comment on it now, farther than to give our notions of the meaning of a part of it which is not very perspicuous; other things in it we may probably have an opportunity of adverting to hereafter. The description itself, long as it is, we must give entire in the note; and we are sure the reader will not require any apology from us for drawing his attention to it: it will amply repay the trouble of perusal.\*

From the account given of the *armariolum* that it was "optime compaginatum," it seems probable that it was of wood, framed, or jointed together, with all attainable skill: and so, being fixed against the face of a wall, if it were finished square and flat above, the top of it might present a very convenient side-table. This view of its form, whatever was the material, makes quite easy the expression—"panno totum desuper operitur." In preparation for the mass, the ambry is unlocked by the principal or the hebdomadary *Custos ecclesiæ*, who then first of all spreads a cloth over the whole of the top of the ambry, and then puts on it the paten with the corporal: the chalice he takes away to wash; and then brings and sets it also on the ambry by the paten. It will be remembered that there is no host on the paten. The empty vessels being thus prepared before the beginning of the mass, it was from the top of the ambry they were taken by the subdeacon during the Gospel, (p. 170,) and carried to the altar, whereon the corporal was spread by the deacon (p. 171) on returning from the Gospel.† At the time of the offertory the priest, (p. 168,) accompanied by the subdeacon holding in one hand the paten, in the other the chalice, proceeded a little distance from the

\* "Propter hoc ipsum factum est armariolum unum ante faciem majoris altaris optime compaginatum, et intrinsecus pannis vestitum, in quo nihil aliud reconditur præter illa utensilia quæ necessaria sunt ad missarum solemniam dumtaxat in couentu generaliter agendam; præcipue duo calices aurei, cum patenis diversæ quantitatis; et duo corporalia, unum duplum sicut omnia corporalia solent esse ad privatas missas, alterum simplum. Minor calix cum duplo corporali ad matutinaliorem missam, major cum simplo ad majorem; nam et unum simplum semper jacet in sinistro cornu altaris, ut a prioribus nostris accepi, propter hoc, ut ad manum possit esse contra periculum ignis, contra quod si forte contigerit creditur a multis quia multum valeat expandi. Item ibi est patena mediocris et argentea, et aurea scutella, habens operculum ejusdem metalli fabrilis opere colligatum. Ibi ampullæ ad subministrationem vini et aquæ; nam et in ampulla vinum ante consecrationem solet offerri. Ibi urceus argenteus cum appenditio suo ad manuum ablutioem: ibi linteola plura, sine quibus singula sacrata vasa nec levantur, nec quomodo portantur. Ipsum autem armariolum habet in medio tabulatum, ut quæque sacrificia sunt sursum, cætera deorsum. Ad initium missarum reseratur a majore custode ecclesiæ, vel ejus suffraganeo qui est hebdomadarius; panno totum desuper operitur, qui et patenam ibi ponit simul cum corporali: calicem vero cum linteolo in longum extento tenens, et desuper operiens, portat ad amphoram aquæ, quæ de stanno semper est in ecclesiâ, et in loco competentis, ut omnes ibi calices laventur, quorum usus est ad privatas missas. Ibi quoque tunc hebdomadarius apportatum calicem diligenter lavat aqua bis infusa; et si non est sacerdos vel levita, quærit ad hoc vicarium alterius ordinis, ut in quarta feria et sabbato, manu interius missa, bene quoque in fundo ipse calix confricetur, ne forte aliquantulum fætiscat, propter vini crebram infusionem; ergo lavatur reportatur, et ponitur super armariolum." (p. 169.)

We cannot refrain from adding one of Martène's reasons for giving this long passage:—"Ut majorem nostrorum exemplo discamus quanta cum reverentia res sacras contingere conservareque debeamus." He goes on to say, that in his own day, in the monastery of S. Denis near Paris, the sacred vessels used in the principal mass were still kept in such an ambry at the side of the altar, "summa cum religione."

† Martène's account of this part of the Cluniac rites is defective; at p. 170 it appears that the subdeacon took the chalice, and paten with the corporal, into his hands during the Gospel; and at p. 171, that the corporal brought by the subdeacon was spread by the deacon, of course after the Gospel. Both these statements are from Udalricus, and are perfectly consistent. But from an ancient MS. *Consuetudines* of Cluny, written in the time of the Abbat Hugo, (1049—1109,) much fuller than that of Udalricus, it appears that on Sundays and festivals it was the duty of the subdeacon to carry the Gospel, and present it to the kiss of the choir. (P. 164.) It matters little what is the explanation of this apparent inconsistency.

altar toward the choir to receive the offerings. And among those who offered, they who were priests or deacons themselves poured their wine into the chalice; but the rest, of whatever order or degree, presented their cups or cruets, as well as their breads, to the celebrant; and he poured the wine into the chalice, and put the breads into the paten. When the offering was finished, the subdeacon (p. 173) went and presented the breads to the deacon who was now waiting for him by the altar, having washed his hands while the offering was going on, (p. 169;) and the priest proceeded to wash. The deacon had to select three breads (on Sundays, five, p. 168) for consecration. For this purpose the paten was placed on the altar: and it appears—however singular—the deacon took the three selected breads from the paten, and himself placed them on the altar; whether on the corporal is not said. The subdeacon meanwhile poured out of the chalice into another cup a portion of the wine which had been offered, leaving in the chalice so much as sufficed for consecration. Whence this second cup was brought does not appear, nor what was done with the wine poured into it. But an ampulla with water was then taken out of the *armariolum*, and presented by the subdeacon with the chalice to the deacon, that the deacon might pour in the water. (P. 174.) This being done, and the chalice placed on the altar, the subdeacon removed the paten with the superfluous breads, and carried it, as well as the ampulla of water, to the *armariolum*; placing the paten with the breads on the top, and the ampulla in its own place within.\* The subdeacon then took out of the *armariolum* another paten, (p. 180,) wiped it, and folded it in a linen veil to hold behind the deacon during the canon, and to deliver to him at the words *panem nostrum* in the Lord's Prayer. It may be observed here that, as the deacon at Cluny had to divide the Consecrated Hosts for communion, he retired from the altar at the words *Supplices Te rogamus* to wash his fingers: and it is specified that for this purpose "in partem ante supradictum armariolum secessit." (P. 184.) But about this we shall not at present speculate.

After the canon, when the subdeacon and the two *ministri* have received the pax (*per osculum*) "manus abluere in piscina quæ est prope altare non negligent." (P. 189.) The subdeacon then brings back the golden paten belonging to the chalice, which he had placed on the ambry, (the breads of course having been removed,) and lays it on the altar, extending at the same time across the altar the linen veil in which he carries the paten: the celebrant at this time being engaged in giving the *Peace* to the choir. After the celebrant has returned, and communicated in the first species, "unus de ministris tollit de armario scutellam, et allatam tenet cum linteolo super *reclinatorium*, quod est, quantum puto, propter hoc maxime factum inter duas ciborii columnas†: super

\* We have here given what we take to be the clear meaning of the place, though there seems to be a misprint in Martène, or an error in the text of Udalricus. The words are—"Subdeaconus cum patena et ampulla revertens, patenam hostiis refertam ponit super armariolum, et patenam [i. ampullam] in loco quo solet reservari."

† Of this *reclinatorium*, whatever its form or material, it may be said with some reason that it is a true communion-rail; as it serves not only for the support of the scutella and the chalice, but also for the separation from the altar of those not actually engaged in the ministration.

quod (that is, into the scutella) diaconus mittit patenam in qua Dominicum Corpus est divisum, calicem quoque cum Sanguine dat subdiacono intrinsecus stanti inter reclinatorium et altare : qui tenebit eum reclinem quam conjunctius poterit erga scutellam : communicat primus diaconus, et post eum alii forinsecus accedentes. . . . . Debent autem singuli ita se scutellæ adjungere, ut si forte inter sumendum Corpus Domini aliquando, vel de ore sumentis, vel de manu porrigentis lapsum fuerit, nisi in scutellam cadere possit. Quotquot autem Ipsum Corpus Sacrum dederit singulis Sanguine prius intinguit." We must forbear transcribing more of this interesting description. But when we add that an ampulla, with wine for the ablution of the chalice of the mass, and also another chalice to receive the perfusion of the fingers—first of the deacon and afterwards of the celebrant—are taken when they are wanted from the ambry, it will be seen that all the ordinary uses of a credence are served by it, except that of receiving the elements before oblation : and for this, since the primitive practice of direct individual offering was preserved, there was no place.

In a MS. consuetudinary of the Benedictines of S. Benignus at Dijon, also of the eleventh century, which has very much in common with that of Cluny, the very language being retained as far as possible even when the rites differ, Martène informs us that there is a similar description of an ambry. And in an account which he prints from this document of the rites of communion, there is every indication that the ambry at S. Benignus was used in the course of the mass, much in the same way as that of Cluny. But the difference between the rites of these two monasteries is considerable ; the Dijon monks e.g. communicating in the chalice *per fistulam* : the chalice being carried by the deacon to another altar, which was covered for the purpose with a linen pall of the purest white ; and on which, at its right corner, he held the chalice with his right hand, and the fistula in the chalice with his left, while the brethren in order imbibed. Whether these Benedictines of Dijon retained the practice of individual offerings, or in what manner the chalice was prepared by them, seems not to be mentioned by Martène ; unless we have overlooked the place.

Again in the *De Antiq. Ecclesiæ Rit.* (vol. i. p. 570,) we find an extract from a MS. *Ordinary* of the church of Laon, which Martène supposes to have been written about the year 1300, and which may therefore be supposed to describe the rites\* of that church during the thirteenth century, and probably before, wherein an ambry is mentioned as used during the service ; and though the details are not so full as we might desire, they seem to exclude any other *ministerium* or credence ; unless it be a shelf for the cruets, of which, however, no indication is given. After the deacon has read the gospel, he returns to the altar, where (we are told) he ought to find a *clericulus* standing near its left corner, holding the chalice covered with the paten, and the corporal upon it. The deacon takes the corporal and spreads it ; and the boy goes with the chalice and paten to the right side of the altar, where

\* "*Ritus in Missa Dicbus Dominicis observandi*" is the title of this extract.

another *clericulus* brings to the deacon "hostiam, vinum, et aquam, datas sibi a custode sacrarii." From this account it would seem that the elements were only then brought from the sacristy. Of the chalice, paten, and corporal, it is not said whence the first mentioned *clericulus* obtained them: but from the directions which are subsequently given for their restoration to their place after communion, &c., it may be inferred that they had been taken, at the time of the gospel, from an ambry near the altar, in which they were always kept. "Diaconus, accepta hostia, ponit eam supra patenam, et infundit vinum et aquam in calicem, posita hostia supra patenam: ponit dictam patenam supra calicem, et offert utrumque sacerdoti." It is not said where the cruets were placed; nor unfortunately is there one word said about the manner in which the ablutions were performed after communion; so that the cruets are not mentioned again. But after the priest has communicated, (and of course after the usual perfusions,) the priest washes his hands, and then the precentor intones the communion, (or antiphon *ad communionem*,) and the thurifers cense the priest and choir. Then follows:—"Diaconus, accepto calice a sacerdote, det cum subdiacono ad ablucendum, desiccandum, et ponendum in *armariolo*; a diacono corporale replicetur, et in vasculo suo reponitur: quo reposito, det clericulo cum patena calicis ad deferendum in *armariolum*." Then the deacon, who (if it be a day for his wearing a chasuble) has up to this point borne it folded over his shoulder, stole-fashion, puts on his chasuble, and the priest says the post-communions. We must add that the "*armariolum ubi ponuntur calices*," and the "*armariolum reliquiarum*" are mentioned amongst other objects which are censed at the time of the offertory.

We grieve to be obliged to task the reader's patience so long: but there is a MS. Ordinary of another church in the north of France, or rather, (we might almost say,) in England at the date assigned to it by Marténe, (about the year 1300,)—the church of Bayeux in Normandy: from whence he supplies us with the Ordo for the first Sunday in Advent, which we must not pass by. (De antiq. Ecc. Rit., vol. i. page 590.) It seems too to present some points of resemblance to the rites of our own Sarum\*: though we are by no means confident that it will throw any great light upon them. On the first Sunday in Advent then, we *infer* from this Ordo, that a distinct *ministerium* of some kind was used; if the reader will, a credence: but what it was, or where it was placed, does not appear. After the epistle, the sub-deacon washes; and then from this *ministerium* (as we venture to call it, whatever, or wherever, it was,) he takes the corporal, inclosed in the

\* One of these may be mentioned here, as Mr. Maskell seems to regard it as a peculiarity of the rites of Sarum and Bangor; viz., an *osculum pacis* to the deacon and sub-deacon after the *Confiteor*, &c.; though in the Bayeux Ordo for Advent Sunday it is said only of the bishop when he celebrates. Another instance will be found in an Ordo for Christmas-day, from a MS. Ordinary of the church of Vienne in Dauphiny, when the archbishop celebrates: "Facta confessione, archiepiscopus . . . det pacem levitis, suburbanis, et capellano suo." (De antiq. Ecc. Rit. vol. i. p. 614.) In a MS. Pontifical of the diocese of Salisbury of about the year 1100, the bishop kisses two presbyters and two deacons, before he begins *Introibo ad altare*; saying, "Pax Christi quam nobis per evangelium suum tradidit, confirmet, et conservet corda nostra et corpora in vitam eternam. Amen." (p. 555.)



cloth which seems to have been its usual covering at Bayeux, carries it to the altar,\* takes off the covering, lays the corporal still folded on the altar, but apart to the left. He then returns to the place where he had taken the corporalia,—“tunc regreditur ad locum ubi sumpsit ea, et denudatis calice et patena, et attentius mundatis, linteamenibus etiam quibus erant involuti seorsim positos involutis, ministrans ponit super patenam panes tres, si fuerit Dominica; aliis vero diebus unum tantum, nisi necesse fuerit plures poni. Deinde mittit in calicem vinum et aquam. . . . Quo facto, patena calici superposita, cooperiat totum sindone ad hoc dedita, et totum offerat de loco in quo ipse stat benedicendum sacerdoti, sive episcopo si præsens fuerit. Et post reponat totum in loco ubi prius erat calix.” That place, we may confidently assert, was not the ambry in which the chalice and paten were kept; though there was an *armariolum* at hand which seems to have been the usual repository of *some* of the vessels.† But it is worthy of remark how extremely indefinite are the terms in which the place of preparation is designated: and let this be remembered if we should find the same thing in the rubrics of Sarum. We need not stay to attempt the elucidation of an obscure account of the offering of the chalice at the altar; for it has no direct bearing on our subject. After communion we have distinct mention of an *armariolum* as the repository of the cruet of wine: “Acolythi est in omni missa ministrare in altari sacerdoti vinum post communionem, et tunc detinere urceolum vinarium, protecta manu sua

\* From the words of the Ordo, “portat ipse solemniter super altare benedictum corporalia,” it might perhaps be inferred that they had been before laid on an *altare non benedictum*. Such an inference might derive some support from a comparison of this passage with one in an Ordo of the church of Soissons, which we quoted in the second of these papers, p. 228. At Soissons the chalice was prepared “super quoddam altare retro magnum”; from whence it was borne at the offertory “usque ad sacrosanctum altare.” In this instance it is evident that the epithet “sacrosanctum” is introduced to distinguish the altar of the mass from the altar on which the chalice was prepared: and it would be natural at least if “benedictum” were applied to the altar of the mass at Bayeux for the same reason.

No great stress is to be laid on a conjecture like this. But it will not be out of place to add from the Cæremoniale S. R. E. of Jacobus Gaetan an indication, not to say a proof, that there were *altars proper* in some churches which were not consecrated. Among certain directions for the preparations to be made by his clerici, when a cardinal Bishop was going to celebrate *solemniter* in any church, this is one:—“Provideant etiam predicti clerici, quod deferant cum capella [by this word is meant all the ordinary necessities for his ministrations,—vestments and vessels,] altare portatile, nisi sciant quod altare, in quo celebrandum est, sit consecratum.” (Museum Italicum, tom. ii. p. 288.) It must be supposed that a consecrated portable altar would be placed on the altar unconsecrated, in the same manner, when the clergy of the church themselves celebrated upon it.

We take this opportunity of correcting an error of some magnitude which we find we have fallen into, in quoting from this Cæremoniale of Jacobus Gaetan at p. 226 of the June number. The passage there cited, we cited as relating to a papal celebration: the truth is that it comes from the very same part of the book which we have quoted just now; and describes the rites, not of a papal, but of a solemn pontifical mass by a cardinal bishop. The mistake does not very seriously affect our argument: and we will not detain the reader by excuses for our blunder.

† Another *armariolum* is mentioned in this Ordo,—“*armariolum in quo Corpus Domini reponitur*”; and from an account of the manner in which the Consecrated Hosts in the Pyx were changed every Sunday, it appears that this ambry was “super dextrum cornu altaris.” According to Mabillon, (De azymo et fermentato, p. 83,) quoted by Martène, (De ant. Ecc. rit., p. 647,) where ambries in or against a wall were used for this purpose, they were usually on the gospel, or north, side; in which situation, according to the same authority, there were in his day many still in use in the churches of Belgium. The remains of one such ambry are certainly known to exist in this island; its original purpose being testified by an inscription, the sense of which is expressed in these words,

*Hic est depositum Corpus de Virgine natum.*

It is in the north wall of the ruined chancel of S. ———, Kinkell, near Inverury, Aberdeenshire. Our informant was only able to give us the sense of the inscription in English. But as his English words construed themselves into the above Latin hexameter, we give it as *probably* containing the ipsissima verba.

pallio quo eum indui jam prædixi. Hac ministrationse peracta, reponat ipse acolythus urceolum in armariolo." There is just room for doubt whether the chalice, paten, and corporal were put into the same ambry, though there is a very minute account of the disposition of them when their uses in the service are completed. When the acolyth has put the cruet of wine in the ambry, he returns and stands at the left corner of the altar. The deacon then folds up the corporal, returns it to its wrapper, and places it on the chalice; the paten he delivers to the acolyth; the chalice, with the corporal upon it, to the subdeacon. On the priest's turning to say the *Dominus vobiscum* before the post-communions, the subdeacon holding the chalice, and the acolyth holding the paten, go to range themselves along with the deacon in front of the altar on the same step; two ceroferarii also taking their places, with their lighted candles, right and left of the line; and on the priest's beginning the post-communion *Suscipiamus Domine misericordiam*, "tunc procedant primo ceroferarii, deinde subdiaconus et acolythus ad locum ubi calix et corporalia reponi consueverant; et reponat subdiaconus calicem primo, et patenam super illum, et postea corporalia super patenam, cum reverentia et honore, prius bene tersis et munde involutis pannis ad hoc deditis, tam calice quam patena, et omnia sindone supradicta ultimo protegantur, ita tamen quod pars ipsius sindonis pedi calicis superponatur." After this the subdeacon returns to his place at the altar, and the mass proceeds to its termination; when the priest, with the *ministri* preceding, returns to the sacristy. It is not easy to conceive that this "locus ubi calix et corporalia reponi consueverant," and to which they had thus been carried in procession, was the same *armariolum*, mentioned just before without any periphrasis, in which the acolyth had put his urceolus of wine: it seems much more probable that the cruets were placed in some small locker near the altar by themselves; perhaps close to the place where they were wanted. But we need not feel any uncertainty about the use of some independent *ministerium*, though we know not what, or where, it was.

We hoped to have concluded all we had to offer on our present subject in this paper: but as this cannot be conveniently accomplished, we are obliged to reserve the consideration of such direct evidence as is afforded us by the Sarum Missal and Mr. Maskell's work on the "Ancient Liturgy of the Church of England" to another number.

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#### EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY Meeting of this Society was held at the College Hall, on Thursday, August 12th, the Rev. Chancellor Harrington in the chair.

The Report of the Committee was read by the Rev. Sloane Evans. It described the proceedings of the Society during the past quarter, its active co-operation with the Church Building Society, its prospects of

enlarged usefulness through District Committees, of which a most important one has lately been formed at Plymouth, and of which others are in course of establishment. A highly interesting Report from the Plymouth Committee was embodied in the General Report.

The Rev. Chancellor Harrington said he could not refrain from stating the assistance rendered by this Society through the Church Building Society. In a variety of instances, it had not merely given most valuable directions, but had acted as an umpire where difficulties had arisen between the parties principally concerned. In a recent instance, one of those mentioned in the Report, the clergyman had subsequently written to him, expressing the unexpected but important aid he had derived from the critical observations of the Architectural Society, the effect of which had been unanimity of opinion in an extensive parish, where much difference had previously prevailed.

The following new Members were elected :—

James Furneaux, Esq., Plymouth.  
 Rev. T. Pym, Bichleigh, Plymouth.  
 Capt. Fort, R.N., Plymouth.  
 T. B. Yonge, Esq., Plymouth.  
 C. Spence, Esq., Devonport.  
 T. G. Dymond, Esq., Devonport.  
 T. Dymond, Esq., Devonport.  
 Rev. W. B. Killpack, Devonport.  
 Rev. J. Hullah, Plympton S. Mary.  
 W. Cotton, Esq., M.A., F.S.A., Ivy Bridge.  
 Rev. W. Rayes, Tiverton.  
 E. Ashworth, Esq., Architect, Exeter.

Some extremely beautiful rubbings of Devonshire brasses were presented by the Rev. Prebendary Lampen and T. G. Norris, Esq.

An interesting perspective view of S. Ann's church, Fredericton, recently consecrated by Bishop Medley, and intended for episcopal offices until the cathedral is sufficiently advanced, was exhibited. It is a very chaste example; probably the first church finished in America exhibiting a satisfactory knowledge of the Pointed style.

A very curious brass rubbing, of a chrysome-child, formed the subject of an elaborate dissertation, by T. G. Norris, Esq. The references, not merely to ecclesiastical authorities, but to Shakspere, and other authors of the olden time, threw a light on various customs of our forefathers, of a most interesting description.

## REVIEWS.

*A Charge to the Clergy of the East Riding, delivered at the Ordinary Visitation, A.D. 1847.* By ROBERT ISAAC WILBERFORCE, M.A., Archdeacon of the East Riding. Pp. 26.

WE have read this charge with very great pleasure: to considerable learning Archdeacon Wilberforce joins a judicious and temperate mode of dealing with the subjects of the day, which alone is consistent with true wisdom, neither on the one hand allowing his reading to guide

him into impracticable speculations and a general disgust at things as they are, nor on the other sinking into mere expediency.

We shall make but a passing allusion to those parts of the charge which relate to the polity and doctrine of the Church, and extend our notice to the two subjects of the charge which come within our own department. The reason why the addresses of archdeacons, whose subordinate position would confine them naturally to subjects such as ours, travel into so many other topics, is to be sought as well in ancient practice, perhaps we should say usurpation, as in the necessities of the case, and the defects of the polity of our Church. The time we hope is not far distant when this incongruity will be amended by an increase of the episcopate at least equal to the number of the archdeaconries : and were the present holders of these offices to prepare themselves and their people for the change, by such views and studies as these, the Church would be well prepared for what otherwise might be a critical change, and would see the archidiaconal office sink down into the more modest dimensions of the Bishop's Deacon without regret.

At the outset of the charge the archdeacon alludes to the change made in his district by the abolition of peculiar jurisdictions, by which a fourth of the clergy who had been hitherto exempt from his jurisdiction had become subject to it. The public are by no means aware of the very important change which is silently going on, on this subject : by four or five recent orders in council, half the dioceses of England have been freed from those anomalies which among other inconveniences have proved most prejudicial to the proper maintenance of the churches in the exempt parishes. It is curious that at the very moment when the Church of England after 300 years is removing the remaining effects of the papal rule, the Church of France, which had previously been reformed in this respect, is protesting against the revival of them. She does not however look at the exemption of the Chapter of S. Denis with the same feelings that archdeacon Wilberforce regards the subject. His fears are in the direction of the papal supremacy ; hers more reasonably are engrossed in that of the crown, against which we fear no ecclesiastical authority supplies any safeguard.

Passing over by far the larger portion of the charge, not as less interesting, but as being without our province, we will close our notice by extracting a long passage with which it concludes, addressed to the Churchwardens, on their duties, as distinguished from those of the clergy. We feel peculiar gratification that the archdeacon should be able to give so goodly a list of churches which have been repaired and rebuilt under his care, and the more so because we believe that most of what is thus described, is due to the influence he has acquired and exercised, and is not merely the independent act of others presided over but not created by authority.

"And here, my Reverend Brethren, we might stop, did not the larger number of our lay friends whom this occasion collects for the first time, call for a few additional observations. For they too must have part in setting forth the Church of CHRIST as a real body existing upon earth. They are as truly its members as we are. By their baptism they were engrafted in that one body of the SON of GOD, in which our privilege is to act as ministers. And they have



come here to be admitted to those offices which laymen can discharge—offices, which concern as well the fabric of the parish-church, as that congregation or “house not made with hands,” which is to be found within the precincts of every parish. Their extended obligations may be gathered from the Articles to which they have this day to answer; and which touch, according to ancient usage, as well upon the character of us of the clergy, as on the state of the church’s fabric, and the general conduct of public worship. In respect to the last of these, how much good might result from their influence and example. Their oath of course binds themselves to punctual attendance in God’s house, but it implies also, that they should do their best to secure the good conduct of their neighbours. Now, two or three respectable persons might go far to correct what is one grand fault of this neighbourhood, that men come to church to listen and not to worship. Let them only take part in our service, according to the injunctions of the rubric, and its deeper meaning, as the collective sacrifice of the Christian community, must in time be appreciated. And to whom can we look as setting this example but to those who are selected by common voice, to bear public charge in the congregation. Of course their general conduct should correspond to their calling. At this meeting there should be nothing which can discredit the office to which they are chosen, or derogate from those duties, which they have sworn to discharge. This is a point which must be referred, my lay Brethren, to your own consciences.

Your other main duty, the sustentation of the church’s fabric, is rendered more easy by the important decision given by the Court of Queen’s Bench on the 8th of February last. That by the ancient laws of this land, every parish is bound to repair its place of worship, has never been disputed. But the manner of enforcing this liability has recently been questioned. The decision which has been attained after years of litigation was not designed therefore to create a new right, which the Church would be far from desiring, but only to explain how an admitted claim is to be realised. This has hitherto embarrassed the churchwardens, who were liable to be proceeded against in the Spiritual Court, for neglect of a duty, for which the parishioners might omit to raise the necessary supplies. At present their course is clear. The requisite repairs must be ascertained, by sentence of Court or order of the Ordinary. An estimate of the cost must next be laid before a parish meeting, which must be summoned in exact compliance with the conditions of the statute. It then becomes the duty of the ratepayers to decide, not whether the proposed repairs should be made, which has been already fixed by competent authority, but how resources are to be provided. Those who make use of the occasion therefore to express their dislike of Church rates in general, or to offer other vexatious opposition, will throw away their votes, and the necessary rate will be valid, though made only by the minority of those who are present. The case resembles an election for members of parliament; if the majority should rule that no representative should be chosen, or tender their suffrage for a disqualified party, the election would be decided by the minority who voted as the law directs.

Those who have reason to expect opposition, should take every step of course with the greatest caution, and under competent advice. But the best effect of this decision will be the abandonment of those disputes, which were fostered by the uncertainty of litigation. What has been done in this Riding during the last six years shows how much may be effected by the more grateful method of persuasion. Without recourse to coercive measures we have already seen new churches built or old ones renovated, to say nothing of several partial works, at Bainton, Roos, Skerne, Hunmanby, Burton Agnes, Leven, Lund, Cottingham, Hull, Tickton, Etton, Hedon, Rise, Full Sutton, Sutton-

on-Derwent, Scampston, Cottingwith, and Beeford. In every case, so far as the restoration has been completed, the great object of church-building has been kept in view—to provide Houses for God's worship; and the present year has its quota to add to these good works. The old church at Ellerton near Bubwith, a curious but most dilapidated remnant of a conventual structure, is rebuilding mainly at the expense of the patron. Ferriby church is in like manner rising in a new and more seemly manner, principally through the bounty of one benevolent Christian, whom it has pleased God to take to her rest, but whose works follow her. To these reconstructions and to that of the chancel at South Cave, which has been rebuilt by the Patron, must be added the internal restoration of All Saints', Nafferton, which in spite of considerable difficulties has been accomplished in the most creditable manner by the vicar and churchwardens. Meanwhile, kindred efforts have been made in the adjacent peculiar jurisdictions. The small church which has been rebuilt at Ellerker, is an excellent model for a simple village structure,—while a more elaborate work has been raised on the desecrated site at Waldby. Great improvements have also been made at Kildwick Percy, and Howden. And the occupants of the great tithes have done ample justice to their position in the excellent restorations effected at Elloughton, and Wetwang. Now when an eighth part of our churches has in this manner been nearly rebuilt during the last six years, does it seem presumptuous to hope that, whether we survive to witness it or no, a zeal for our ancient houses of God may soon spread into every parish and animate every Churchman in the Riding?

The present, it may be said, is a time of public straitness, when such efforts are unseasonable. No doubt our first duty is the relief of those poor members of CHRIST's flock, whose prayers are amongst its chiefest possessions. Yet it may be asked whether the selfishness and luxury which have left the houses of God in contempt and desecration, while men's private dwellings shone with splendour, have not been one cause why, in the Prophet's words, He has not "opened us the windows of Heaven" and "poured out His blessings." What can be a greater national curse, than that vast masses of men should be allowed to grow up without the knowledge of God, and that CHRIST's presence should not be testified in our wealthy cities by the perpetual offering of the daily sacrifice. Such are the fruits of unbelief in that Kingdom of CHRIST, for which His witnesses have been anointed to testify; and of the disunion which by turning faith into bitterness, has withstood the Christian education of our people. May God in His good time revive among us both faith and love. Meanwhile, let every true worshipper, while he humbles himself chiefly for his own sins, ask peace and unity for our Church and nation; let him labour in his Master's cause for the few days that are given him of mortal life, and pray continually that CHRIST's Kingdom may come, His will be done on earth as it is in Heaven."

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*An Inquiry into the difference of style observable in ancient glass paintings, especially in England, with hints on glass painting. By an amateur.* 2 vols., 8vo. Vol. i. pp. xiv. 384, with 26 woodcuts. vol ii. pp. 24, 75 plates. Oxford: Parker.

Mr. Winston's long expected treatise on glass painting is now before the public, without his name upon the title page, but bearing his initials at the end of the preface. The work displays the minute research and abundance of erudition on the subject which we expected to find in it. It divides itself into three parts. The first, comprised

in the introduction and its notes, describes the mechanical process of the art. The next part is comprised in five sections, and is archæological, the sections being headed: The Early-English style, the Decorated style, the Perpendicular style, the Cinque Cento style, the Intermediate style\*; each subdivided into the following paragraphs: Texture and colour of the glass, mode of execution, figures, foliage, (or ornaments), borders, patterns, pictures, canopies, tracery lights, (of course omitted in the first section), heraldry, letters, mechanical construction. The next part, or Chapter II., comprising Mr. Winston's own views, is divided into three sections:—Employment of painted glass as a means of decoration: On the true principles of glass painting: On the selection of a style. There are also five appendices. A, contains extracts from Theophilus: B, comprises some facts respecting the price of painted glass in old times: C, illustrates the parallelism in ancient painted glass, comprising the legends of the first painted glass at Canterbury from Somner: D, contains an extract from the "Vision of Piers Plowman," and another from "Piers Plowman's Creed"; E, is "Examples of monumental inscriptions on painted windows."

Mr. Winston's predilections are in favour of what we have termed landscape glass: Chapter II. being, as we have said, devoted to an exposition of his views on the subject. We had hoped to have been able to have reviewed his work this time in a manner suitable to its importance, and given the reasons for our difference of opinion from him. Unfortunately we find ourselves prevented by other occupations from so doing. Rather, however, than appear neglectful of a work of so much interest to the ecclesiologist, we have thought it right to notice it in the present number, reserving to a future number the observations which we think it our duty to make upon the opinions which are there put forth under the sanction of one so well acquainted with painted glass as Mr. Winston. Before concluding, we must mention with satisfaction the copiousness and accuracy of the illustrations, many of which are coloured. They are chiefly of somewhat minute portions of painted glass. Only one entire window is given: one of the curious but very late ones in the cathedral of Auch, in the south-west of France.

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*Architectural Sketches on the Continent.* Drawn and etched by GEORGE TRUEFIT, Architect. Small Quarto. Plates. London: Masters. Exeter: Wallis.

A good idea, and not unsuccessfully executed. The author is a young man, of whom, from this promise, we venture to anticipate a good deal. He justly says in his short letter-press that much may be learned from the villages and by-ways of foreign countries, just as in our own; and following the example set in England, he seems to have taken a pleasure in visiting some less frequented places abroad. But it is our own opinion that time may be more advantageously spent abroad in studying the prodigies of architecture in which Europe

\* Mr. Winston is a decided adherent to the ancient nomenclature.

abounds, than in seeking details which, as our own experience shows, and as might have been guessed, are neither so frequent nor so practically valuable in foreign churches as in our own.

There are sixty sketches in the book of different kinds and values. We regret that the author was not more discriminating in his choice. We might have had, we suppose, from his sketch book many more examples, while some that he has given are quite useless. For example, the first plate, a gateway from Cologne, is perfectly worthless. Some of the etchings are merely picturesque, but that is very excusable, and the forms of buildings by themselves are useful in the education of the eye. This is the value of the views of Bingen church, and S. Mary's, Oberwesel. The grave crosses from the churchyard of the latter are interesting, but scarcely beautiful or copiable. The plates include some pretty iron gable-crosses and other metal work: but what can be the worth of such a plate as xxvii? We do not think the examples of glazing very good. The few stall-ends are of value, and we should like to see more examples of Flamboyant tracery. A view of the west door of a church at Rheims is very curious: there are two trefoiled lights pierced in each leaf, which are screened externally by a small hinged door. From these notes our readers will see that the book contains illustrations from different countries, and of all kinds. The etching is very fair, but we think might be improved: a little more detail might also have been well introduced. But as it is, we have a very agreeable book of plates, for which we thank the author, and which we hope may be profitable to him.

*Remains of Ecclesiastical Woodwork*, by T. TALBOT BURY, Architect.  
London: J. Weale, 1847. Folio. 21 Plates.

We are glad to see our friend Mr. Bury, with whose productions our pages have been adorned, appearing in a new light. The volume before us contains twenty-one etchings containing drawings (etched with considerable spirit), with details of five sets of stalls, three of nave seats, nine screens, five roofs, and three pulpits,—all in England. We are sorry to observe that, with a single exception (the Middle-Pointed rood-screen in Northfleet church, Kent), the instances are all taken from the Third-Pointed age: this detracts considerably from the utility of the work. We do not desire to deny the merit of Third-Pointed woodwork, although we cannot but think its square buttresses are a conception rather suited to stone than to wood, which rather calls for the round pillars of Middle-Pointed, turned in the lathe; still, however, we should have been very glad to have seen the more scarce but precious remains of Middle-Pointed woodwork, such as the screens at Eastbourn and the stalls (extremely late in their style) at Etchingham, chronicled in a book upon ecclesiastical woodwork.

Among the designs we are particularly struck with the richness of the pulpit at Bridgwater.

The utility of the book would have been greatly increased, had it possessed a short explanatory letterpress.



## NEW CHURCHES.

*Frederickton Cathedral.*—Since we last noticed this new cathedral, the plan has been altered for the better in various respects. The roof of the choir has been raised: we trust that it may ultimately be decided to raise it to the same height as the nave, and that choir aisles will be added. The central tower and spire have been abandoned, and we hear transeptal towers, one of which at all events is to have a spire, are to be substituted. The nave and aisles are to be completed first. This, though by far the more unusual plan in old time, is yet one not at all without authority; and we think that under the present circumstances of our Communion, it may frequently be the more desirable course. The thing most needed is congregational accommodation: this is provided in the nave. When the chapter is formed and the scholæ cantorum trained, it is time to think of the choir. This method of proceeding is certainly superior to that of either building a chancel, which shall be useless for present wants, or that of stinting choir and nave alike. We trust soon to recur to Frederickton cathedral.

*S. —, Middleton, Sussex.*—A friend has sent us a lithograph of a design for a small church to hold 130 persons, which it is purposed to build in place of a former church that has been washed away by the sea. We have, in an early volume of this magazine, had occasion to review with great disapprobation a church of the same architect, Mr. Elliott, at Emsworth, in Hants. The present design is equally open to severe criticism. It is a mere oblong room, without any chancel whatever, with a low pitched roof and a west belfry-cot. The style appears to be meant for the earliest Transition out of Romanesque into First-Pointed. The side windows are four lancets, with regularly cut and arranged ashlar jambs, but without string or splay or any characteristic feature. At the west end is a broad Pointed door with a (seemingly) Romanesque hood-moulding; and above it is a two-light window which is spanned by an useless and cumbersome Pointed arch, which rests on two Romanesque shafts detached from the wall and sustained on brackets, and carries a thickening of the gable, which is developed upwards, with inconceivable clumsiness and vulgarity, into a square turret, entirely without mouldings or even chamfers, each side pierced with a plain opening, and capped by a dwarf broach spire. This hood of the window is something like the pedimented portal found in Italian Romanesque; but here it is lifted high up, while the poor door below seems crying for protection. A perfectly plain cross surmounts the east gable. There are buttresses, dwarf things of no style whatever, attached rectangularly to the angles of the building. We have seldom seen a more worthless design. The estimated expense is £500, the material being flint with dressings of Caen stone.

*S. Philip, Leeds.*—This new church, the result of personal munificence, is being built by Mr. Scott. The style is early Middle-Pointed. The church consists of a chancel, with sacristy to the north parallel to it, nave with aisles of five bays, and a clerestory and a tower and spire placed to the south in the second bay, and used as a porch. The east window is of five lights. The side windows both of

the chancel (of which there are three to the south and two to the north) and of the aisles, and also of the clerestory, are of two lights, considerable variety having been attempted in the tracery, and sometimes not successfully. There is a walled space for a large west window, which now abuts upon a house: the only western light at present being a spherical-triangular one in the gable. There is a priest's door. There is flooring in the chancel, as if for stalls. We trust that if there are any they will be properly used. We have our fears, however, seeing that the prayer desk to the south-west of the chancel arch faces due west. The pulpit is not yet in the church. The seats all face east, but some have doors. There is a western gallery to accommodate which the nave projects westward beyond the arcade. The windows have all "fancy" glazing. There is an elaborate ridge-crest to the chancel. On the whole, though there is no actual fault which we can find with the church (fittings and some of the windows excepted, and also the accommodation for the western gallery,) its whole effect is somewhat tame and common-place, although of course if sumptuously fitted it ought to be made to look very well. It is more what we should have expected Mr. Scott to have built some years ago than now. Mr. Scott has the capacity of being a very good architect, but he has the habit of not doing himself justice. In such a place as Leeds he had every inducement (though of course we do not advocate secondary motives) to have done so. Still we ought to be thankful for a church so good as this is, in a manufacturing town. The stone of which the church is built is very regularly squared, which is a great mistake.

*S. Paul, Bermondsey.*—We have been favoured by the architect, Mr. S. S. Teulon, with a lithographic drawing, giving a north-east view of this church, together with a parsonage-house and schools. The style is the very earliest Transition out of First-Pointed. The site is bounded eastward by a road, and consequently the east end abuts on the road. The church appears to consist of nave and aisles, with a high clerestory, chancel, with a south aisle under a separate gable, and a tower at the north-east corner, facing the road and sustaining a spire. We cannot satisfactorily judge from the view where the chief entrance is: the tower seems merely to have a belfry door, at its south-east side, while the north buttresses (which are of considerable projection), are pierced by arches, as if meant for people to pass under in their way to a door which is shown at the north-west end of the aisle. This is very needless. Why should these buttresses be pierced? The path might just as well, nay, much more conveniently, have been laid down so as to be free of the projections. And the north-west door has no porch, but merely a kind of pedimental slightly projecting portal.

The clerestory-windows are of very early character; of two trefoiled lights and a trefoil above, under a constructive arch seemingly, without hood. The aisle shows exactly similar windows, separated by buttresses of two orders. There is no string of any kind to this part. The portal we have already noticed: westward of it is a kind of turret, which makes us shrewdly suspect there are some stairs to a west gallery in that part.

The east window is of three trefoiled broad lights, with an oversized cinquefoiled circle above; all contained in a shafted hood, and resting on a string. Above it, in the gable, is a superfluous niche, with shafted arch and projecting bracket at the base: but of course vacant. The separate gable of the south chancel-aisle has a window (like those described in the aisles, except that there is a quatrefoil, not a trefoil in the head), set on a string. The buttress between the two eastern gables is pedimented, and is weighted by a pyramidal pinnacle, which must certainly be as unnecessary as it is pretending. The tower is not unsuccessful in general effect, but ought to be more modest in its detail. This, being a show part, is superfluously furnished with strings and pediments; and there are several most purposeless windows and niches. The spire is a stone broach with overhanging cornice, and angular gurgoyles. The cardinal sides have pedimented gable-lights, and the angles are weighted by octagonal pyramidal pinnacles. The ridges of the roofs are crested, the gables are coped, &c. Upon the whole we congratulate Mr. Teulon on his church, and earnestly hope he may produce yet worthier designs. He seems to us, however, to need to learn that a master will always be known by the harmonious simplicity of his work: all its parts must cohere, and no ornament must ever be found for which there seems to be no other reason than caprice, or desire to make a show.

Of course we know nothing of the internal arrangements. The parsonage-house and schools are of nondescript Pointed, with no particular character; they are however not displeasing, though we think the doors need hoods and bolder detail. In the school, the very mean side-windows in no degree match with the far too ecclesiastical three-light gable-window. The spherical triangle in this gable point is quite ridiculous; we fear also that the gable is crowned by a chimney.

*S. John, Birkenhead.*—Our correspondent *Reisender* has sent us a copy of the *Chester Courant* containing a view of this church, and some additional notes upon it. There gentlemen have built and endowed it: the architect is Mr. Charles Reed, of Birkenhead. The style is First-Pointed, the plan (unfortunately) cruciform. We say unfortunately, because transepts are of little value in our service, and in this example they are scarcely proper transepts, since their height appears to be that of the aisles only, not of the nave; and moreover they are filled with galleries. The clerestory windows are merely small spherical triangles. The roofs are open. The organ is in a west gallery, and the pipes are diapered, and have paintings of SS. Peter, John, and Paul. The chancel-arch is decorated with a moulding of ears of wheat and grapes: the chancel is raised three steps, and paved with encaustic tiles. There are sacrarium-rails. The pulpit is on the north side; there is an open prayer-desk on the south. The font is octagonal, and stands west of the south-west door; and is decorated with polychrome. The cover is suspended, and has a padlock. The font is surrounded by a screen; a practice for which there is not much precedent. There are some pews, introduced against the wish of most concerned. There are several illuminations about the building: the commandments are painted on the

walls over the west wall of the chancel-arch. There is a great deal of stained glass, by Mr. Forrest of Liverpool. Three *coronæ lucis* are arranged for gas.

The above particulars we have extracted from the printed account. From the view we find that the west tower and spire are very lofty and graceful: but we object to the great unequal triplet above the west door. There can be no need of the doors at the west ends of the aisles. There is a south porch with pedimented buttresses. The side walls appear to be too ambitiously ornamented. The transepts have triplets of windows above a door, and have angular pinnacles: these are not well treated.

It will be seen that a great advance is evident in this building in point of architecture and decoration. Unfortunately the arrangement is not equally improved: for example, the prayer-desk faces the west. Our correspondent points out the following very serious faults: The labels of the nave-arches and chancel-arch are only of stucco, but are coloured red to match the stone. The chancel is far too shallow; and the only rails are sacarium-rails, not straight across but projecting forward: these are of wood, painted to look like bronze; and the steps of the chancel are painted and sanded to resemble stone. The floor of the nave is boarded, even in the alleys; and the internal plaster of the walls is scored like the courses of stone.

*S. James, Grewelthorpe, Yorkshire.*—This little village-church, situated on the confines of the West and North Ridings, close to the famous valley of Hackfall, manifests a very decided desire to imitate ancient forms. The plan consists of a chancel, sacristy at the south side of it at right angles to the church, nave, with north aisle, and south porch. The style transitional from First to Middle-Pointed. The west window is of two lights, the east of three; the windows in the chancel, one on each side, and the most easterly on the south of the nave, are couplets; the rest single, all with trefoiled heads. The chancel is divided from the nave by a light screen, of not however very satisfactory design, and is furnished with a priest's door: there are neither altar chairs, nor sedilia; there is, however, a light sacarium-rail. These arrangements are, however, sadly counterbalanced by the prayer desk looking due west, and the font (which has a cover and drain) standing at the east end of the nave. No special presentation has, however, yet been made to the church, which at present rejoices in only one service a week: so we trust that these arrangements may be temporary. In the mean while, however, the church has been enriched with two stoves, the one in the centre of the chancel, the other at the west end of the nave, nearly (not quite) where the font should be, both with straight iron chimneys piercing the roof. The pulpit is correctly placed on the north side, west of the chancel-arch; and all the seats are open, and face east. The aisle is separated from the nave by an arcade of four arches, resting on very short pillars. The position of the sacristy prevents there being an east window to the aisle; there is a bell gable. The pitch of the nave and chancel roofs is very acute; the aisle roof being a lean-to, with no clerestory space.



The architect (whose name we could not learn) clearly intended very well, but he seems to have been too much influenced by the type of Mr. Pugin's small chapels.

*S. Mary, Roecliffe, (near Boroughbridge), Yorkshire.*—This chapel has lately been built by the religious munificence of a neighbouring proprietor, in a very costly manner, and with a desire to give it an ecclesiastical effect, which is very gratifying. We could, however, have wished that it had not been so idiosyncratic in its arrangements: still it has internally a very religious aspect, and can never be taken for anything but a church. The style is a modern adaptation of Romanesque: the chapel is in form a parallelogram, with a south entrance correctly placed. The type of the arrangements has been borrowed from that of a college chapel; but, there being no ante-chapel, the return seat is carried straight across the west end. All the fittings are of oak. The area (as the population of the hamlet is small) is nearly unoccupied, and paved with red and black tiles. The font stands at the west end, with a cover. The sacarium is lofty, and paved, as well as the steps leading to it, with marble from York Minster, sold after the fire: it is panelled with old oak of the linen pattern. The pulpit and reading desk stand on the north side of the sacarium step, facing the south, and are of Jacobean work, formed out of the old pulpit of Holy Trinity, Hull. Opposite them is a sort of pew, the only one in the church. The altar is a massive Jacobean table, and stands the one prominent object in the chapel. The east window contains *S. Mary, with our Blessed Lord*, by Mr. Barnett of York. Colour is slightly introduced in the chapel. The sacristy is correctly placed: its door is a Third-Pointed one, sold from York Minster. The Dean and Chapter of that cathedral sold off most ruthlessly, to use no stronger word; for example, they brought to the hammer (after the first fire) the remains of Archbishop Scrope's high tomb, which fully admitted of restoration. The roof is of stone, barrel vaulted. The walls, which are three feet thick, have proved unequal to the weight, and have been buttressed up. The plate is manufactured by our Society's workmen. There is a western bell gable.

*S. Alkmund, Derby.*—This ancient church has lately been rebuilt, at an expense of £12,000, by Mr. Stevens of that town, the old church having been pulled down about Christmas, 1843, and the new one dedicated in September, 1846. It is a building, as may be supposed, of considerable size and pretension, and aspires after realizing an ancient type, though it is deficient in various points, which, as Mr. Stevens is a young man, we are desirous of pointing out to him, in hopes that our advice may be profitable towards his future works. *S. Alkmund* is built in Flowing Middle-Pointed, and consists of a chancel with sacristy on the south side, clerestoried nave with aisles and south porch, and west tower and spire. The chancel is not of full size, but still it is a chancel. It is not, however, exclusively devoted to its proper uses. The eastern portion is railed off as a sacarium; behind the altar is a very showy reredos, profusely illuminated with writings. Above this the east window of five lights is filled with painted glass by Mr. Warrington, the traces of whose mannerism are most conspicuous. The chancel is paved with encaustic tiles:—so far

so good; but it is furnished with pews imitating stalls, the one side for the vicar's family, the other "generally for strangers." The sacristy, which has a lean-to roof, could not be on the north side as the church on that side ranges with the street. The prayer-desk, which is for two persons, is at the east end of the nave on the north side, and faces due west: adjoining it is a wooden eagle, also looking west. The clerk, too, has a westernly lettern. The pulpit, which is meant to be very rich, but is too large and ornate, corbels out on the other side of the chancel-arch, being approached from the sacristy. The nave is of four bays (besides the tower), and has very wide aisles, which are choked up with galleries. The clerestory is of three lights, and too broad. The roof is of a medium pitch, and therefore very unsatisfactory. The pitch, indeed, seems taken from the church adjoining, by Mr. Pugin. The pillars are clustered, with huge and clumsy caps and bases; the arches are of two orders, with a label; the aisle windows are of three lights; the seats are open, of deal, and more elaborately carved than their material warrants; the font, which is of stone, but without cover or drain, and enclosing a basin, stands just under the tower arch. The space under the tower is groined, and the tower arch is very massive, but relieved in a very feeble way by a shallow continuous moulding; it ought to have had shafts, and to have been divided into orders. The tower is good, save for a clock-face. We are much pleased with the spire, which is a parochial adaptation of the type of the mother church of Lichfield: it looks well at a distance, and is crowned with a cock. The porch has got a parvise, which is devoted to parish-meetings, thus saving the sacristy from such desecrations. We approve the notion under existing circumstances. The parvise is entered by a turret staircase, crowned with a stone spirelet. There is an attempt to conceal the unsatisfactory pitch of the roof by a large open parapet. The cornice is much loaded with ornament, and there are pinnacles at the east end of the nave. The masonry of the church is composed of large squared blocks. We were sorry to see a Romanesque coffin, and fragment of a cross of the same date, lying exposed to weather in the churchyard: they ought, at least, to be put into the porch.

The church which we have just noticed forms one of a curious ecclesiastical group, as on the opposite side of the street, which is narrow, stands that church which Mr. Pugin built a few years ago for the use of his communion, and which was one of the very first edifices in which he attempted to give an example of that greater attention to ritual propriety, for which, however we may have had occasion to differ from him, we trust we have done him justice. We cannot but think that this proximity stimulated the rebuilding of S. Alkmund. We wish, if such had been the case, that the rebuilders had striven to emulate their prototype in the absence of galleries and frequency of services. While on a week day we were examining S. Alkmund's, under the care of the sextoness, the deep bell of the adjoining church was sounding through it loud and clear. The contrast was sad.

*Chapel, Palace, Ripon.*—We have already mentioned the munificence of the Archbishop of York in contributing this chapel to the palace at

Ripon, upon learning that it was the desire of the Bishop to substitute a better one for the room which had previously been used as such. The architect was Mr. Railton, who had built the palace, and the Third-Pointed style was adopted to accord with the existing edifice. We cannot but be sorry at this. Still the chapel shows a wonderful advancement upon the palace in the treatment of ecclesiastical architecture. It stands at right angles to the building, making, with the front of the palace, two sides of a quadrangle. It is joined to it by a short cloister passage, which opens into the chapel on the south side. The chapel is in the form of a parallelogram, with an apsidal east end. There are windows in the apse, at the west end, and on the south side, but none on the north. Though primarily a domestic chapel, it is also intended to serve for the use of an adjacent hamlet, and therefore the western portion is properly seated with latitudinal benches. Those in the eastern portion are longitudinal, terminated in the north by the reading desk, which faces south, and opposite it by the episcopal seat, which is canopied. Beyond is the sacarium, which is railed off. The fittings are of oak: the floor, except under the seats, is paved with encaustic tiles, those of the sacarium relieved with blue. This chapel has altogether a very ecclesiastical aspect. The difference in the external appearance of the palace to what it must formerly have presented is wonderful.

*S. Mary, Wyke, and S. ———, Manningham*, both in *Yorkshire, West Riding*.—We have seen designs of these two churches, which are by Messrs. Mallinson and Healey. We are sorry that these gentlemen should have adopted the First-Pointed style in both these instances. Wyke church consists of a clerestoried nave with aisles, and a tower with broach spire at the end of the south aisle, and a chancel with a south aisle of one bay. The sacristy stands at the north of the chancel. The east window is a triplet, and the clerestory consists of couplets: all the aisle windows are lancets: (we do not know what the western elevation is.) Internally, the church is fitted with open seats. The pulpit stands against the chancel-arch at the gospel side, and opposite it stands the reading desk. The chancel is well proportioned. The pillars are circular. The roof is of a Middle-Pointed character, being an adaptation of the one which used to exist in Great Malvern. We are sorry to observe that in lieu of there being a south porch, the entrance is made through the tower. Manningham church is more ambitious, being cruciform, with a central tower and broach. The plan consists, moreover, of a nave with, and a chancel without, aisles. The clerestory and the side windows of the chancel are trefoiled. The end window of the south transept, the only one of which we have seen the drawing, is early Middle-Pointed. There is a south porch. We are not favourable to the adoption of the cross form for small churches. Both in this case and in that of Wyke church the spire seems well and boldly treated. We think that as the architects are young men, both churches are decidedly creditable to them, and we trust that their future works will show still greater merit. We earnestly advise them to abandon the study of the stiff and somewhat prim forms of the imperfect First-Pointed style, for the finished grace and practical useful-

ness of the one which followed. We think that of all the styles of Christian architecture, First-Pointed is the least suited (not excepting Romanesque) for modern requirements.

*S. James, Birch, near Manchester.*—We ought long ago to have noticed this church, which has been built by two brothers, with an earnest desire to make it what it ought to be. We have not seen it ourselves, but have been favoured with a description by a friend on whose taste we rely: we have also before us a newspaper account by an earnest ecclesiologist. The architect is Mr. Derick. The style adopted is late First-Pointed. The plan consists of a clerestoried nave and aisles, with a tower at the end of the south aisle, and chancel, with an organ chamber and sacristy, to the north. The chancel is 36 feet by 18, the nave about 85 by 20, its height being 48 feet to the ridge. The aisles are about  $12\frac{1}{2}$  feet wide. At first sight, we hear, the nave looks too narrow, and the aisles are too low; they were originally to have been higher, but the architect lowered them, and brought the windows very near the ground. The western façade presents a door, with a couplet above filled with painted glass by Mr. O'Connor. There are on each side of the nave three couplets, which are for the present what is called vitrified, that is, coloured of an opaque green tint, with a diaper in dark pigment, producing, we hear, a very solemn effect. The narrowness of the nave is not seen from the aisle. The clerestory is arcaded of five, the three central lights being pierced. The church is laid with tiles, those in the alley and the chancel being encaustic. The font stands at the west end on a platform of encaustic tiles. The seats are open and moveable,—the best sort of benches,—and there is plenty of room for kneeling; they will hold nearly 700 people. The pillars of the nave are circular. The spire is very good. Still we could have wished that there had been a porch, instead of the side entrance being through the tower. We are likewise sorry at the position of the pulpit, which is to the south of the chancel-arch, approached from the chancel, thus rendering the stalling it a very difficult matter. We could very heartily have wished that in so good a church as this the proper uses of the chancel had been completely revived, but we suppose there were reasons which precluded it. It is furnished with sedilia and piscina on the south side. It is lit on the south by three couplets, likewise vitrified. We have seen the elevation of the east end, which we do not think felicitous. There is a trefoiled triplet surmounted by a rose rather large, which is too much for such a church; besides which the combination, found likewise in Mr. Pugin's church at Hulme in the neighbourhood, is not happy on such a scale. Mr. Derick has repeated the idea of the rose and triplet in a church which he has built in Staffordshire. The glass by Mr. O'Connor, of which we saw specimens before it was fixed, is very good, clear, and well relieved. The tiles in the sacristy are, we hear, particularly good. We very much wish we could have described the church from personal inspection.



## CHURCH RESTORATIONS.

*Ely Cathedral*.—We learn with great satisfaction that the works at Ely cathedral, which have hitherto been carried on without any regular architect, have been entrusted to Mr. Scott. The munificent donor of the painted windows which are already in the cathedral, intends placing one in the south transept by M. Gerente. We are glad that England is to contain a specimen of the revived glass-painting of France. M. Gerente is an intimate friend of M. Didron, and is distinguished in the revival of Christian art in France. We have seen engravings in the *Annales Archéologiques* of windows designed by M. Gerente, and executed by M. Luçon at Le Mans. They are of the First-Pointed style of glass, for which our continental neighbours have as yet manifested a preference, as we did ourselves a few years ago. M. Gerente has lately undertaken the manufacture as well as the designing of painted glass.

*Christ Church, Hoxton*, has often been mentioned in our pages as one of the most contemptible designs of Mr. Blore. It is a building which has not the shadow, in any one point of view, of a redeeming quality. Yet even this church, by a judicious adoption and carrying out of sound principles of arrangement, on the part of the Incumbent, has become one in which divine worship is performed with a convenience and propriety to which there are as yet few parallel cases. We wish to mention this instance with special commendation. It proves that there is no church so faulty, so incomplete, so "Protestant" in type, which may not be made fit for the celebration of the Holy Eucharist, if one sets about it properly. A bad church cannot be made beautiful, nor even decent; but it may be made convenient, and duly adapted to its highest use. When this church was first built,—nine years ago,—a vast mass of pulpit, desks, &c., was built in the middle, so as just to hide the sacarium and altar. There was no chancel whatever; a mere sacarium was added to an oblong nave and aisles. This intolerable arrangement soon gave way to one very much better. The pulpit, in all its impudent obtrusiveness, was moved to the south side, and a low open desk for the prayers was placed on the north. The assistant clergymen still sat most incorrectly and inconveniently in the sacarium, during the ordinary morning and evening prayer. In the mean time however, the exertions and influence of the Incumbent, most zealously and efficiently seconded by a lay member of the congregation, had formed and trained a voluntary choir of ten gentlemen, besides choristers, and the church became noted for the dignity and excellence of its musical services. But as yet, the choir occupied some seats in the west gallery;—a ludicrously inappropriate position. It might however have been predicted that with so much earnestness at work, these anomalies could not last long. Accordingly, the want of a proper place for the choir thus organized became so obvious, that at last a regular *chorus cantorum* has been formed out of the eastern part of the nave. Nothing can be more simple than the means employed. A few pews have been moved; and two solid benches erected longitudinally on each side. Both have desks before them. The lower, or subsellæ, are now filled

by the choristers, while the upper benches are shared by the gentlemen of the choir, and the officiating clergy. A small and simple pulpit is placed behind the benches on the south side. Deal is the only material used: very thick, and varnished merely, not painted. The detail is good and bold, and yet very modest. The kneeling hassocks are low, and long and flat, and covered with leather. The designs were supplied by Mr. Butterfield. One cannot but be struck by the "reality" of the improvement—its "working-day" look. It is just what was wanted, done in the simplest way. So little is the actual change indeed, that an ugly stove is still left in the middle. Without doubt, however, any remaining anomalies will in due time disappear. The sacarium-rails are as yet retained; and the sacarium is now of course exclusively devoted to its right use. What much struck us however, was the great want of some kind of fence or screen both between the ends of the stalls and the sacarium, and at their west end. These might be provided easily in an inexpensive style. We mention these points as suggestions for improvement, rather than as cavils against this most gratifying development of true church arrangement. We may add that while it was just as easy to have put the new pulpit on the north side, we regret that it is placed on the south side.

An interesting and most satisfactory circumstance is that the feeling of the congregation not so much went with, as went before, and even called for, the change. When the works were done, the debt incurred, (as we understand) was stated and was more than satisfied at the offertory of one Sunday. We need scarcely add that the general ritual arrangements of this church appear to be correct and devotional.

*S. Luke, Spratton, Northamptonshire.*—This little church, one of considerable interest, has been recently restored by Mr. Scott. It is of the usual parochial type, with the north aisle extended along the whole length of the chancel; its best features are the northern arcade of the nave, the tower, and the north, south, and west doorways, all of which are Romanesque of rather ornamented character, exhibiting some good capitals and mouldings, and one or two singularities. The tower is manifestly Transitional, exhibiting Pointed arches in its decorative arcades: it is crowned by a Middle-Pointed spire of no great elevation, but of good proportions. The rest of the church exhibits work of all succeeding dates, but of no especial merit or singularity. The present restorations, as far as the fabric is concerned, have been conducted on the most rigidly Conservative principle; all the ancient portions being cleaned and repaired, but no alteration made in them; though we could have wished for change in one or two respects. The east elevation is very unsightly,—a low gable to the chancel, and a lean-to roof to the north aisle; this is an unpleasant combination, and the chancel is decidedly too low; we should have liked to have seen the high roof of the chancel, the pitch of which may still be traced against the east wall of the nave, restored as it stood originally. The windows of the chancel-aisle are debased and exceedingly poor, so that we rather wonder at their retention; those in the chancel were Third-Pointed; and their tracery, which had been cut out, has been supplied, but the ill shape of the arches prevents it having a good effect.

There were north and south porches of very poor character, which have been most judiciously removed; that on the north side, which was clearly on the site of an earlier one, has been replaced by a good Middle-Pointed erection, on which we can only suggest that, as it is covered with lead, a parapet would have been preferable to dripping eaves. The south porch has not been rebuilt, which is to be regretted, as it leaves that side of the church somewhat bare; and though the greater portion of the village is to the north of the church, there are a sufficient number of houses to the south to render a porch on that side advisable. The only other exterior alterations to be mentioned are the restoration of the west window of the south aisle, through which a doorway had, if we remember rightly, been cut, and of the belfry windows. These had a large round arch with a small blank pointed one on each side; a monial had been inserted merely branching into the head, an unsightly form, and in an inappropriate position. This has been replaced by two pointed lights divided by a shaft, but the arches are not very well turned. In the lower decorative arcades are some small blocked windows which we should have preferred seeing opened.

But by far the most important features of the restoration affect the interior. It is not quite free from objection, but it is on the whole most cheering and valuable, in a district where but little has been done to preserve architectural beauties and nothing to restore Catholic arrangements. The difference of the general effect to one who remembers the church in its former degraded condition is most striking; pews and gallery have completely vanished, and the reign of squalor, whitewash, and desolation have come to an end. Perhaps the greatest improvement in appearance is throwing open the chancel-aisle which had been blocked off by a partition of boards. All the ashlar work has been carefully scraped, and the pillars, arches, and window jambs left in the bare stone, which has in the two former parts a good colour; the rest of the walls are plastered, simply and without any imitation of stone, but they cry aloud for the frescoes, which we hope may some day be added. The belfry arch, a low Romanesque specimen, which had been altogether blocked by a gallery, is thrown open, and has a screen across it, which we think might have been better omitted. The architectural portion of the restoration is thus on the whole exceedingly good, though we might wish its Conservatism had been rather less precise. Still this mode prevents any harm being done, which is now-a-days by no means a small consideration.

The ritual arrangements are less satisfactory. The altar is a massive oak table attempting ancient character as such, but as usual failing; when we saw it, it stood without any covering whatsoever; there is a sacarium-rail. The sacarium is *matted*, the old flagstones being strangely enough retained, while the rest of the church has been laid down with plain tiles. We trust that this may be a temporary arrangement merely, and that some richer pavement is in contemplation. The chancel has benches placed stall-wise, but not returned, two rows on each side, which is more than the width will very well allow. We know not by whom they are occupied, but there is an

open reading-pew, not particularly offensive, just outside the chancel on the south side. The absurdity of this Protestant relic is shown by the fact that to be in the chancel, the priest need only go about a foot to the east, which, we suppose, would hardly render him less audible. The pulpit stands on the other side, and is the least satisfactory piece of furniture in the church: it is portentously heavy, and rests on a shaft disproportionably slight. The nave and aisles have open benches throughout with rich seat-ends copied from some ancient ones remaining. The north chancel aisle has moveable benches; it is screened off from the nave aisle, and a very narrow space at the east end is again screened off as a vestry. There is no screen between it and the chancel, as two ancient monuments occupy the arches. Several modern tablets are still allowed to "blister" the chancel walls, and, what is more to be regretted than all, the font is without a drain.

We have described this restoration at length, as it is one of great interest, being, with all its imperfections, the best attempt we have seen of a complete restoration of a church in that neighbourhood.

*S. John, Enderby, Leicestershire.*—This very mean little church, poor in itself, and more than usually disfigured, retained an early Middle-Pointed tower, tolerably handsome, and with one or two remarkable details. Some of the pinnacles have been barbarously repaired in no style at all, and a *Romanesque* western doorway inserted.

*S. Mary, South Bailey, Durham.*—This small *Romanesque* church, after having long been shamefully mutilated, has lately been restored. It consists merely of a nave and chancel: the chancel is now divided from the nave by an oak screen, in the Middle-Pointed style, within which at the return the prayers are to be read, we trust eastwards: there is to be no pulpit. The wooden reredos of Pointed work of the seventeenth century has been enriched with figures of apostles and evangelists, painted by Mr. Wailes in the ancient style. There is a feature in the chancel at which we were amused, but against which we cannot but protest, viz., a modern lychnoscope. It seems that the original western window having been replaced by a larger one (a very questionable thing in itself), rather than have it destroyed it has been converted into a lychnoscope. This might sadly puzzle future ecclesiologists, and be quoted as a *Romanesque* example of a lychnoscope. We were not quite satisfied at seeing the chancel-arch, which was a plain *Romanesque* one, moulded: there are to be stalls in the chancel. Open sittings are to replace the pews; the new font is of *Romanesque* design; all the windows are filled with painted glass, by Mr. Wailes—some very elaborate. The south windows of the nave have only a border of coloured glass: the body is composed of a pattern of white and light green glass interchanged. This is pretty, but hardly grave enough for a church. The bells, two in number, are hung in a gable. We were glad to see so much pains taken to give this little church, which is just under the cathedral, an ecclesiastical character, and to observe ancient models so carefully imitated. The churches in a cathedral city are too often most sadly neglected.

*S. Michael, Fincham, Norfolk.*—The nave and aisles of this beautiful Third-Pointed church have just been disencumbered of their un-



sightly fittings, for which open seats of stained deal, with poppy heads of oak, have been substituted, of sufficient width to admit of kneeling on the floor. The stone-work has been cleared of whitewash. The reading pue, which consists of a railing placed below the pulpit, is unfortunately too high, and faces west. The old Jacobean pulpit has been retained. We understand that it is in contemplation to restore the chancel, with its elegant rood-screen, in a similar manner.

*S. Mary, Cheriton Fitz-paine, Devonshire.*—Some improvements are in course of execution in this church. The groining of the porch has been cleaned, a stained glass east window inserted, and a stone reredos substituted for one of wood.

An appeal has been put forward in behalf of the priory church, *Christ Church, Hants.* It appears that within the last few years upwards of £4,000 have been expended on the church. The committee are now soliciting subscriptions for the two following parts of the restoration.

“The ancient rood-screen has in various past times suffered great injuries: all its ornaments have been severely mutilated, and the whole of the upper tier of its canopied niches cut away to make room for the organ gallery. It is proposed to remove the organ from its present position, and to reinstate with Caen stone every part of this once beautiful screen, and to adhere scrupulously to the original design which can yet be traced by the fragments remaining.

“The north porch, with its magnificent deeply recessed and moulded doorways, has for centuries been deficient of stone groining, the springers and wall ribs yet remain to show its ancient form. The committee intend to groin this porch again with stone according to its ancient design; and they consider that this work will contribute equally to the beauty of the building and the comfort of the congregation.”

Mr. Ferrey is the architect employed.

*Sherborne Minster.*—We are delighted to have to communicate the intelligence, which we briefly stated some time ago, that a complete restoration of this noble church has been finally resolved upon. Mr. Ferrey has surveyed the church, and the estimated cost of the work is £5,000, of which, however, the half, we are glad to state, has been promised by a noble lord, the impropiator of Sherborne; (would that all impropiators were equally alive to their responsibility.) An appeal to the public, (containing the architect's report), has been put forth, in which we were particularly pleased to observe that one of the arguments used is the probability that Sherborne Minster may again become a cathedral, a dignity of which it is architecturally quite worthy. Mr. Ferrey first reports upon the stability of the edifice, of which he speaks generally favourably. The south porch, however, of rich Romanesque, is “in a very unsound condition.” He then goes on to “Restorations and Alterations.” We are glad to find the first of these to be this:—

“Before any thing can be done towards effecting a better arrangement for congregational worship, it will be quite expedient to remove every portion of the present pewing and galleries. I can suggest no middle course, but if from the nature of the expense it should be found impossible to do this at once, owing to the other needed outlays, and it

should be found convenient to carry on the work progressively, then I would recommend that a good general plan should be fixed upon, and that any given portion which it might be thought best to carry into effect first, should form an integral part of the future whole project, so that eventually, as circumstances may permit, a good result might be produced." Mr. Ferrey goes on to state that there is no opposition to be feared from the faculty holders, and that "the loss of room, which may be occasioned by the removal of the galleries, will be compensated for by the gain of space to be obtained on the ground floor of the church."

We fear there will be family stalls. This in the present case is, we suppose, a necessary evil. Mr. Ferrey proposes opening the eastern aisle between the choir and the lady chapel, which has been fearfully desecrated, and is now used as the house of the head master of Sherborne school. This portion of the church is of the First-Pointed style. The next section is headed, "Scraping and cleaning, &c." Nothing can exceed the frightful manner in which the church is now covered with whitewash trimmed with yellow. Mr. Ferrey gives a piece of advice which we must strongly protest against. "If this process" [that of cleansing] "should discover that the Hamdon Hill stone is very unsound and irregular in colour, then the thinnest tint of colour must be applied again, merely to conceal the blemishes, and bring the whole to a uniform tone." Painting is one thing, daubing stone of one colour to make it look like stone of another is quite a different thing. Mr. Ferrey's argument in vindication of this proceeding is very unsound, namely, that this variety of colour would mar the effect of the vaulting. It is but two days since we were admiring the effect of the different coloured stones in Whitby Abbey. We are glad to have to add, however, that he subjoins, "under any method it will be proper to gild and emblazon all the bosses at the junction of the ribs." It is recommended that the cleaning shall be effected by Manchester card. We are surprised to observe that Mr. Ferrey, who has had so much to do with old churches, should use the modern and slipshod phrase "communion" for "sacrarium." He is an architect from whom we have a right to expect an example of correctness.

*S. Margaret, Cley-next-the-sea, Norfolk.*—A handsome lithograph has been published by the restoration committee of the exterior of this church, as proposed to be restored under the care of Mr. S. S. Teulon. The building is a regular Norfolk church, of very rich and peculiar Third-Pointed, with noble clerestory of alternate circles and two-light windows, parapets and pinnacles, parvise, and a north-west tower. The exterior view seems very good, though we do not recall the present state of the church. But the angular turrets appear to be wonderfully debased.

*S. Mary, Scarborough.*—Scarborough church is the fragment of a Cistercian one of considerable size and interest, and most beautifully situated. In its original form it possessed three towers, transepts, and Third-Pointed choir with aisles. The whole length of the church must have been full 200 feet. In addition to the original nave-aisles (of very early First-Pointed like the nave), a very

broad additional north aisle was added in Middle-Pointed days, to accommodate which the clerestory to the north was taken into the aisle; while four chapels with stone ribbed roofs, at right angles to the church, like those at *S. Giles*, Oxford, were erected to the south, standing between the porch, (a Third-Pointed one with stone covered roof and parvise above), and the transept, at the end of the fourteenth century. Both these and the second north aisle still exist. The upper part of the western towers is destroyed. The central tower having been injured during the siege of Scarborough in the civil wars, the upper portion fell in 1659; it was however rebuilt in very fair imitation of a village Third-Pointed tower. The eastern lantern-arch has quite disappeared, and on this side there is now only a door, the only entrance into the tower, which has no connection with the church, the western arch which still exists being blocked up. The tower is used as a belfry, fulfilling in use and appearance the functions of a western tower. The south transept is desecrated, having till lately been used for a school. The pewing and galleries are quite incredible; we should think that their like taken all in all can hardly be found anywhere. There is among others a gallery over the altar, which at present stands against the blocked tower-arch: another, a second story, stands in front of the north clerestory, of which the windows are used as its entrances, and in one part there is a regular bridge to serve as an entrance to one of these scaffoldings. Whitewash and mural monuments have not been spared. The windows, except the large one in the south transept, a five-light reticulated one, have been churchwardenized. The pitch of the roof has been lowered. The stone work is very much decayed, which is not extraordinary, considering that it is a friable sandstone, and that the whole south side of the church faces the German ocean. Altogether the condition of the church is as bad as possible, save only that it has not got a central pulpit and reading-desk.

At length the good feeling of the people of Scarborough was aroused by the worthy archdeacon of the East Riding, and they determined on a complete restoration. A competition was invited, and the committee adopted Mr. Christian's designs. We need not say that we do not approve this method of proceeding. We have moreover heard of very strange conduct on the part of the committee in having fixed a sum within which the competitors were to limit their designs, and having in the face of this, chosen a design which will cost precisely double the amount to which they had limited the outlay. However, the architect selected has set to work in a very proper spirit, and with the desire to make the restoration as good, in his judgment, as the case could admit of. He has published a long report, illustrated with woodcuts of details, a plan of the church, and an engraving of the interior as proposed to be restored. This is written in a good spirit, and comprises a description of the church. There is likewise a large engraving of the interior: and we have seen the architect's designs, which are exhibited in the principal bookseller's shop.

Mr. Christian contemplates a complete "consolidation" of the remaining portion of the church, for which we give him great credit. We

have, however, great fears that his proposed scheme will not give sufficient stability to the south wall of the nave, which is in a precarious state, having been originally built with such carelessness, that about half way up the church there is a breach in the wall. It probably is now partly kept in statu quo by the galleries. The present "church-warden" west window is to be replaced by a triplet: we should have infinitely preferred a Middle-Pointed window. The towers (semi-Romanesque), are to be partially restored; they should be wholly so, and either capped or preparations be made for capping them with leaden or shingled spires. These would add little to expense, and improve the appearance of the church to an inappreciable extent. The interior of the church is to have uniform sittings not, we fear, devoid of doors. The seats in the engraving are somewhat ornamented: if they are to be of deal this ornamentation is misplaced. Solid, but moveable benches, looking eastward, are far preferable to fixed sittings.

There is to be a gallery in the external north aisle; this, though we regret it, is we suppose inevitable if the church is to be restored, and we are glad that the gallery will be placed in that part of the church where it will be least seen. This aisle is to be the receptacle of the monuments. Mr. Christian proposes to make a baptistery of the south-west tower; according to precedent the other tower would be the proper place for the font, being to the left of the principal entrance, which is here the west door. This is however to be converted into a receptacle for church lumber; such an appropriation of a portion of a church is always to be lamented, still more so when this receptacle balances the baptistery, one tower holding the font and the other the ladders. Surely a room for them might be built elsewhere. The nave-roof is to be restored to its original pitch. In the treatment of the original north aisle-roof Mr. Christian, though meaning well, proposes what we cannot but think a great blunder; he is anxious at once to preserve the secondary arcade, and to make the clerestory on this side really one again. Of course the only method of attaining both these objects is by building a roof which shall slope in the wrong direction; but there is no necessity at all for such an expedient: it is devised to remedy an evil created in the fourteenth century, and which is in reality no evil. The triforium-clerestory, so to speak, when divested of its gallery will not be at all an unsightly object, while the lofty aisle adjoining will have a really fine effect. Mr. Christian's proposed expedient is a mere barbarism. We make the same remark respecting the south aisle. In this case the clerestory ought, we think, to be glazed, and the new roof to be a gabled one with unequal sides, so as to interfere neither with the nave arches, nor with those of the chapels. The side walls of the exterior north aisle were patched up again out of the old materials: they are to be rebuilt, and three-light Middle-Pointed windows of an early character inserted. Flowing tracery of a late character is to be inserted into the chapel windows. The chapels are to be seated longitudinally; this we regret, but we suppose it is the penalty for the number which the church must hold.

In the ritual arrangements we are glad to see that Mr. Christian has



studied ecclesiastical arrangement. The most easternly bay is to be parcelled off and to form a chancel, with stalls for the "Authorities," (it is not stated whether lay or clerical, we hope, though with considerable misgivings, the latter;) below are to be subsellæ for the choir. The stalls are represented in the plan as being between the pillars, but we hope they will be advanced so as to be clear of them. If this be done, the prayers may be read from them, as in the very similar case of S. Andrew's, Wells Street, London, and there would be no need of the reading-desk, which stands west of the chancel, separated from it by an alley. In the print this desk appears to face west: we trust however from the plan that it is also to have a southern face for the prayers. On the south side is the pulpit. It ought to be on the north, both from reasons of precedent, and for the sake of the great north aisle. The tower-arch is to be opened, the eastern door filled up, a five-light Middle-Pointed window inserted, and the tower to be used as a sacarium, (called "chancel" in the report, and, 'communion' in the plan.) We do not object to this. Rebuilding the choir is hopeless now, both from the expense and the immense multitude of graves which occupy its site. In another age however we should be able to accomplish it; what is now proposed to be done will not at all stand in the way of so great a work. Building a shorter chancel would be equally difficult on account of the graves, and not in itself satisfactory. Pulling down the tower, though now an eastern one, is out of the question. We could only wish, however, that the bells were removed into one of the western towers, and not be placed as Mr. Christian proposes, in a chamber above the sacarium, a very irreverent position. The print represents a stone reredos divided into canopied compartments. We must again repeat that hangings would at once look better and be far less costly. The south transept is to be reopened into the church, in order to hold the organ, and be fitted as a vestry.

In spite of the various points on which we feel it our duty to remark in this restoration, we must as a whole express our great satisfaction at so spirited an undertaking on the part of the inhabitants of Scarborough, and our best wishes for its success. We are glad to see the spirit in which the architect speaks of the work which he has got in hand. The estimated cost of Mr. Christian's plan, if carried out according to his design, is £7000.

*Bridlington Priory.*—The restoration of this noble church, a nave, chiefly Middle-Pointed, and worthy of a cathedral, to which we called attention in a former number, has commenced, though very much has not yet been done. Part of the masonry of the west front (of Third-Pointed) has been restored, and the gable rebuilt: three bays out of the ten of which the church now consists have also been completed, excepting the north tower. The clerestory has been reopened on the north side where it had been blocked all along, and reglazed; the new glazing is partly of coloured glass, of not a very effective description however. The roof has also been raised as much as the present (Third-Pointed) pitch of the west gable permits, and releaded. We do not know where the architects got their type of the roof: it however

appears to us to be far from graceful; it is characterized by a system of braces parallel to the line of the church. The unrestored portion of the church is whitewashed; the architects employed are Messrs. Sharpe and Paley. One would have thought that persons so conversant in church architecture would have been wise to have scraped the part which has been restored: instead of which it is yellow-washed; we are equally grieved and surprised at this. Preparations are being made for immediately opening the great west window, of Third-Pointed date.

*S. —, Brayfield on the Green, Northamptonshire.*—This little church was lately very unattractive outside, having undergone every kind of mutilation, the north aisle being destroyed, the chancel shortened, and all the windows modern: the only ancient feature left being a poor Third-Pointed tower, and this disfigured by the addition of immense and ugly diagonal buttresses. The interior, however, was not without a reward for any one who ventured within, in the shape of a row of very simple Transitional pillars, one of them being a strange sort of square cluster: their capitals are very rich; one of them especially exhibits some “Runic”-like carving. The present vicar, happening also to be the impropiator, has set himself to work in earnest on the chancel, which has been completely levelled, and is now rising again from, on the whole, a very beautiful design by Mr. Derick. The style is Middle-Pointed; the side windows being of two lights with circles and spherical triangles in the head; they are really very graceful, though we could have wished the architect had adopted the more characteristic cusping of the style;—that where they are more palpably imperfect circles. The east window is of three lights with foliated and intersecting tracery. We were very much pleased with the priest’s door, a simple aperture under a square-headed trefoil: this was substituted for another far less appropriate, which was originally proposed, in which a pointed doorway was set in a shallow buttress, as in Mr. Hussey’s design for Braunston. The architect has judiciously adopted a practice common in the ancient churches of the neighbourhood, of building with courses of stone of different colours. The roof is not yet erected; it will be of a high pitch, and will reach above the present height of the nave, leaving that to follow it at some future time: this is, of course, quite in the old spirit. We are, however, sorry to hear that it is to be plastered within; and without, though there is no parapet, it will rest on a kind of projecting cornice. Modern architects have not yet ventured on the plain dripping roof of our old churches. This is, on the whole, a very satisfactory erection as an architectural work; the ritual arrangements are yet to come, and we know not of what nature they are likely to be. Still we cannot but be thankful to see such cases in which, if the Church’s goods are formally alienated from her, they are at least spent in her service. Improvements are also contemplated in the body of the church; of which a proper doorway and porch, and the windows in the south aisle are spoken of as the first instalment.

*S. Mary, Beverley.*—The restoration of this very fine church commenced under Mr. Pugin’s superintendence, and on his relinquishing the work, Mr. Carpenter has been chosen to succeed him. A trench has

been dug round the church down to the original level, the ground having considerably accumulated. We fear, from what we hear, that the remains of the dead were not as reverently treated during this necessary process as they ought to have been. Several portions of stone work have been restored. Internally, the gallery on the north side has very lately been removed, and the other is to follow, and uniform sittings are to replace the present ones. The pulpit and desk have been moved out of the alley: as, however, they still stand at the west-end, we trust this will be but the prelude to a further removal. The rich doors in the doorways at the ends of the transepts have each had a leaf walled up. This will be soon rectified. The church before us will admit of the most costly restoration, being one of the noblest parish churches in the island.

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#### NOTICES AND ANSWERS TO CORRESPONDENTS.

THE works in Kemerton church being nearly completed, it is expected that the consecration of the rebuilt church will be performed about the 12th of October, or before the end of the month. As some of our readers may be glad of an opportunity to see what has been so successfully accomplished in the church, and to pay a compliment to our President, we wish to call their attention to the probable time of the sacred ceremony.

“G. J. H.” mentions an ancient bell at S. Michael’s, Avely, Essex, with the legend *Sancte Petre ora nobis*; the *pro* being omitted. Ancient bells are not often dated. The tower of this church appears, from our correspondent’s account, to be in a very neglected condition.

*Churchman* states that the “*Illustrated London News*” has published a view of the font in which Shakspeare was baptized, which represents it in a most mutilated condition, and suggests that it would be very becoming to restore it, if it is to be valued as a relic.

*Hal.* At a baptism, if there is no assistant to hold the book, of course a lettern might be used. We should deprecate the erection of a font in *Romanesque* style. Our correspondent should employ an architect if he wishes to present a font to a church. We thank him for his information.

We are unable to help “F. K.” as to the derivation of the word triforium. We never met with a plausible theory on the subject.

#### *To the Editor of the Ecclesiologist.*

Sir,—Perhaps the enclosed extract may interest you, or the conductors of the *Hierurgia Anglicana*. It is taken from a tract entitled “NOTES upon the Lord Bishop of *Salisbury*’s four late DISCOURSES to the Clergy of his diocess, PARTICULARLY upon the *last* relating to the DISSENTERS, in a LETTER to a Friend. LONDON: Printed in *Usun*

*Sarum* MDCCXCV." The tract repudiates the title of Separatists applied to Dissenters by the Bishop of Salisbury, and cites the Nonjurors as Churchmen, yet dissenting from the Bishop of Salisbury. The writer then attacks rubrical variations, as follows (pp. 24, 25) :—

"Some bow at the name of *Jesus*, while others of the same *Communion* pay no more reverence to that than to the name of *Christ*.

"Some bow to the *east* or *altar* (which you will), while others that would be thought as *good Churchmen* condemn that practice as *superstitious*.

"Some use the *Lord's Prayer kneeling*, others pay no more respect to that than to any other prayer.

"Some are very clamorous in their responds, others there are more modest, and a less noisy sort, still content themselves with an *Amen* only at the end.

"Some only *say* over their *Prayers*, while a more merry sort *sing* them out; nay, there are not wanting some *joyful sparks* that *cant* into their very *Creed*.

"Some *preach* in the *surplice*, while most *pull it over their own ears* before they go into the pulpit.

"Some *make prayers* in the pulpit after the *Liturgy's* over; others are only *pray wees* that *bid* prayer.

"Some read the service *in the desk*, while others go with a *part* of it to the *Communion table*.

"The *Communion table* in some churches is *rail'd about*; in many 'tis e'en left as *open* as any other part of the church.

"In some *topping churches* you shall see *huge unlighted candles* (for what use no body alive can tell); but the *meaner churches* are forc'd to *shift without* them.

"Some are for a *consort of musick*, others only for *organs*, some *dislike both*, and others can *get neither*."

Yours, &c.,

A. T. W.

We have to thank the author for a copy of a second and improved edition of the *Sketches for an Ecclesiology of the Deaneries of Sporham, Taverham, and Ingworth, in Norfolk*: which we have not space to mention more at large in the present number.

The following scandalous advertisement has been sent us from a provincial paper :—

"*Worksop Church*.—To builders, masons, collectors of old carved oak, and others.—To be sold by auction, by Mr. R. A. Pearce, opposite the parish church of Worksop, in the county of Nottingham, on Thursday, September 2nd, 1847, a quantity of very valuable old oak timber, in beams, rafters, planks, and useful scantlings, together with the stall ends, panels, and beautiful antique carved work, the whole of which have been removed from the interior of Worksop church, during the restoration of that ancient edifice, and will be offered in suitable lots for the convenience of purchasers."

Received: "T. J." (we have never heard of *pine-varnish*), "J. F. T.," "W. L.," "F. W. T."



# THE ECCLESIOLOGIST.

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*"Surge igitur et fac: et erit Dominus tecum."*

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No. LXIII. — DECEMBER, 1847.

(NEW SERIES, NO. XXVII.)

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## THREE CHURCHES IN LEEDS.

THERE are three among the various churches in Leeds which form a very striking Ecclesiological group, and especially interesting to every member of the English Communion,—S. Saviour's, S. Peter's, and S. John's; of which the oldest, S. John's, has not been built much more than two centuries, the other two are the work of our own times. We shall notice them in the inverse order of their date.

Who that has watched the Church movement in England can be ignorant of the history of S. Saviour's, Leeds, of the deep anonymous piety which laid its foundation, of the revered name which presided over its rising walls, of the cloud which seemed for a while to rest upon it, of the bright sunshine which so soon succeeded, when on the second anniversary of its dedication, its Priest was raised to the holy order of the Episcopate by the choice, we may say, of an entire national Church?

We had fancied, as we suppose is the case with most of our readers who have not yet seen it, that this church was immured in some collection of frightful and fetid alleys; we were accordingly not a little surprised at the real beauty and grandeur of its situation. It stands upon a high and rather steep hill, somewhat on the outskirts of the town, with a wide prospect from it, the right hand thick with buildings, but in front no little sprinkling of fields and really pretty country, much obscured on weekdays by factory smoke, but on Sundays gladdening the eye with its unwonted spectacle. Approaching the church by the ordinary road, one first comes in sight of the western elevation, which is unfortunate, as the very weakest points of the structure obtrude themselves the soonest. Its great defect is its too great narrowness, and over acuteness of roof; (the equilateral canon having here been carried out rigorously). Besides this, the bell-gable at the west end is not good, being too complex and frittered. As we mount the steep bank, anticipating the day when a stately flight of steps shall supplant

the difficult path, the structure, now seen obliquely, greatly improves upon us, developing its form and grouping with the college, (the residence of the clergy), a low Pointed structure on the north side of the churchyard. S. Saviour's, as its intended dedication, Holy Cross, demanded, is cruciform, and consists of a clerestoried nave with aisles, lantern, short transepts, and chancel without aisles. The style adopted is developed Middle-Pointed, and it is hoped in time to crown the church with a lofty tower and spire. The exterior is decidedly the weak part of the structure; the stone is too regularly smoothed and squared, and the roof is covered with blue slates. How Mr. Derick could have done this, when every mill and every cottage around is roofed with stone-slates, is quite incomprehensible. The porch also, which is on the north side, is not successful, being in fact a small transept open to the church. There are a priest's door at the north side of the chancel: doors at the ends of the transepts moreover, and a west door: none on the south side of the nave. The first aspect of S. Saviour's when we enter it is extremely impressive and religious; more so, it struck us, than that of any modern church which we had ever yet seen. This is, of course, in a great degree, though not wholly, attributable to the vast amount of painted glass, by which it is made to bear its testimony to the doctrines of the Cross. The nave is of five bays, with octagonal pillars and moulded capitals. The roofs are polygonal, that of the chancel being more decorated than that of the nave. The church is entirely paved with dark and red tiles, the seats being open and moveable, but solid and regularly ranged, which we think far preferable to fixed seats. The west window is of five lights, those of the aisles of two, and the clerestory of three lights trefoiled under a hood. The chancel is very solemn, though wanting its proper furniture of stalls, and therefore somewhat desolate. The altar, properly vested, stands upon a footpace: on the south side are three sedilia and a piscina. The oaken screen, we are sorry to say, is sadly too heavy. There being objections to the service being performed in choir, a sort of *chorus* has been fitted up in the lantern, which contains a lectern and prayer-desk, both somewhat florid in design. The pulpit stands against the south-west lantern pier, (not, of course, the best situation): it is of wood, and commendably low. The lantern is lit by a corona; the nave, when we saw it, by sconces bearing tapers; but gas, we learn, is to be introduced. The choral service is intoned without an organ, and the congregation shows a reverence as unusual as it is gratifying. The Sunday services and week-day vespers are choral. The font stands at the entrance of the porch. We do not much like it. There is no sacristy, the church being quite isolated, which is, both architecturally and ritually, a great mistake. In practice the deficiency has been found most inconvenient, and the end of the north transept has been screened off for the boys to vest in. The internal dimensions of the church are as follows:—nave, 80 feet 6 inches by 19 feet; the aisles measuring 11 feet 6 inches in breadth. The transepts are 54 feet across. The chancel is 42 feet in length. As we said above, the church is filled with painted glass by Mr. O'Connor, selected with an especial reference to

its symbolical teaching. The east end represents the Ascension, an early work of the artist, and by no means comparable with what he has subsequently executed: the upper part is overladen with colour, and the figures are in extravagant attitudes; besides which, the dingy back-ground of the lower part, intended to set forth the figures of the astonished Apostles, is extremely disagreeable. The west window and the end ones of the transepts, designed by Mr. Pugin, are far superior, but still liable to criticism. They want relief; and the red which is very predominant in them, is of a scarlet hue in place of the old mellow ruby tint: they are, however, quite free from antiquation. The west window contains the Crucifixion symbolically treated; the north transept window the scenes of the Passion, ending in its awful consummation; the south transept window, Our Blessed LORD, the King of Martyrs, and about Him various holy men and women who followed the example of their Divine Master in yielding their lives for the faith. The side windows of the chancel (of which there are three on each side) contain various symbols and representations on medallions, on a blue ground, which is not sufficiently relieved. These windows are not yet wholly filled with painted glass. The aisle windows contain medallion subjects, the events of our Blessed LORD's history, on a well relieved ground of light green diapered glass, and have a very pleasing effect. The grounds are completed in every window but not all the medallions; the place of the wanting ones, as in the case of the unfinished glass in the chancel, is supplied by a wash intended to preserve uniformity of tone. The eastern windows of the transepts are for the present quite destitute of painted glass. The clerestory of the nave contains figures of our Blessed LORD and various saints. From its great height it is hardly possible to see either clerestory without going into the opposite aisle. As our readers will perceive, there is one spirit, one system of symbolical teaching pervading the glass of this church which greatly enhances its intrinsic value. The whole church is visibly intended to preach the Cross, to set forward CHRIST, and Him Crucified.

Full of ornament as S. Saviour's is, there is much, very much indeed, yet to be done: externally, almost every piece of ornamental sculpture is left in block; the finials are not yet reared, and the lofty spire does not crown S. Saviour's hill. How long will this be? We trust not very long. Many, distractingly many, are the calls upon Churchmen. They may most reasonably pause and ask themselves how much they can allowably afford to ornament, while there are so many places around them absolutely churchless. Still they must give something, and that something no niggard dole, to make the sanctuary glorious; and of modern churches which appeal to the Churchman's sympathy, S. Saviour's, Leeds, does not assuredly hold the lowest rank.

It remains to add that the first stone of S. Saviour's was laid on Holy Cross day, 1842, by the vicar of Leeds, and that it was consecrated on the Feast of S. Simon and S. Jude, 1845. The time of building was protracted, and the expense increased by the site on which it was erected covering a disused coal-pit. The discovery was not made till the excavation for the foundations revealed it.

Among the church towers to be seen from S. Saviour's, a large square one in the valley, somewhat to the right, claims especial attention. This is the tower of S. Peter's, the mother-church of Leeds. The old structure, a huge coarse late Third-Pointed building, having, as is well known, become ruinous, was, shortly after the accession of the present energetic vicar of Leeds, pulled down in the year 1838. The new building was completed in 1841, being dedicated on the 2nd of September in that year with no little pomp, an archbishop, three bishops and about 300 clergy being present, and the estimable bishop of New Jersey preaching the consecration sermon. So that now the church has been completed more than six years. Six years are a long time in these days, especially when we talk of churches. S. Saviour's itself has been consecrated more than two years, and in S. Saviour's we see a wonderful improvement upon S. Peter's. Indeed the latter church can only now be studied as an historical monument, and in this light we desire to consider it. As a monument it is very interesting. It is the first great instance, as Littlemore chapel (now denaturalized in one sense by the addition of a chancel) was the first on a small scale, of the Catholic feeling of a Church, energising rudimentally — throwing off, by a strong, vigorous mental effort, the mere preaching-house, grasping at the altar as being rather than the pulpit the central point of worship, and yet of course not being able to compass those points of church arrangement which are the result of study and of patient research. S. Peter's, Leeds, and S. Mary's, Littlemore (as formerly), are singularly parallel in their general character, though in style, detail, size, treatment, &c., as different as possible. In both we find ourselves in, as it were, a new atmosphere to that we have been accustomed to move in. We are not in a Protestant preaching-hall; nor are we, on the other hand, in such a church as we should like to build. But in both we are in a structure where we see that the holy sacrifice of the altar has been the dominant idea, where the eyes of the worshippers are all turned eastward towards that; where around the structure rich offerings are spread, because it is a Christian temple. S. Peter's, Leeds, was the work of a local architect, Mr. Chantrell, who unfortunately chose the Third-Pointed style. Vast pains were taken with the structure, which cost the, to us almost unintelligibly large, sum of £26,000. The edifice is cruciform, the tower standing at the end of the north transepts. The transepts are centrally placed, and the east end is apsidal, beyond which a low vestry is added. Externally the building looks excessively heavy, and although 180 feet in length, by no means gives the appearance of such a size. Internally it is, in spite of its style, and still more of numerous galleries, impressive and religious. The altar rises on many steps, standing in the apse, detached from the east wall, with a sacrarium of noble dimensions round it, and much vacant space below. There is a considerable amount of painted glass in the eastern portion of the church of various merit: the central window of the apse is of ancient glass of German origin, the other two are modern. The altar-piece is by Correggio and Baronio. As we said above, the transepts are placed centrally; there



are five bays both to the eastern and to the western limb of the church, besides the lantern. The principal entrance is through the tower. There is no west door. There is no ritual chancel strictly speaking, but rather a chorus cantorum, stalls being arranged up the alley of the eastern limb, those to the north for the clergy, and those to the south for the choir, the lessons being read from an eagle at the western extremity of the southern stalls. None of these fittings will bear a detailed architectural examination. The pulpit, decorated with ancient oak carvings of events in the history of Our Blessed Lord, stands just to the west of the south transept. In this transept is placed the organ. An unsuccessful, but well meant, attempt has been made to render the galleries ornamental by concealing their fronts with canopy work. There is a second nave aisle to the north, but so choked with galleries as to be with difficulty traced. The font is placed at the extreme west end, overhung by a gallery. The roof is of a low pitch, with a clerestory. In spite of all its shortcomings, there is an air of rude grandeur about this church; and the east end is striking. It reminds us in no little degree of the churches of Coventry, which must, we think, have been studied in its composition.

As S. Peter's and S. Saviour's are tangible examples of our present Church movement, in the former case of its earlier, in the latter of its more mature developement, so is the third church, which we propose describing, an example of an earlier Church movement in our Communion, the movement of two centuries ago. Like S. Saviour's, S. John's derives its origin from individual, though not, in this instance, anonymous, munificence. At the epoch of which we are speaking, Leeds owed much to one princely inhabitant, Mr. John Harrison, whose offerings were, in the days of his prosperity, boundless, and who completed a life of good deeds by confessing in old age for the Church and loyalty, through poverty and suffering during the Cromwellian usurpation. Among other gifts to his native town, he built and endowed this church, and built the parsonage adjoining. S. John's was completed in 1634, being then consecrated by archbishop Neile, till which time Leeds only possessed the old parish church. It stands at the top of a hill in the midst of a large churchyard, and bears a most remarkable resemblance to a mediæval structure. The plan consists of two equal aisles, divided by a central arcade, each being under a separate gable, of a fairly high pitch, though considerably lower than the equilateral one. The tower, rebuilt thirteen years ago, stands at the end of the south aisle. The east window of the south aisle is filled with reticulated tracery with a wheel in the head, in palpable imitation of a Middle-Pointed design. The east window of the north aisle is of a Third-Pointed character, as are the side ones, which are square-headed, with three lights. Internally the two aisles are divided by an arcade of seven bays, obviously copied from some First-Pointed type. The roof, which is divided into panels, is decorated with the elaborate plaster work of the age, and looks very rich. The most easternly bay and a half are partitioned off by a huge and costly screen, of ornate Jacobean work, running across the whole breadth of the church. The altar stands at the extremity of the north aisle, and the space round

it is fitted up as a chancel, showing satisfactory evidences of being eared for at the present day. The space within the screen on the south side has a contemporaneous bench running round its east end. The pulpit and reading-desk stand in one mass in the north aisle, with their backs to the wall, and of course looking south. The whole church is still filled with its original pews, of rich Italianizing work: some of these are square. The south aisle has been spoiled in modern times by the erection of a gallery. The church has suffered considerably in a "beautifying" ten years ago, when the south porch of stone and the buttresses were taken away. Still it remains, however, a most remarkable object, and is a proof of how much anxiety there was in the days in which it was built to return to the old ways. And yet whether we compare it with S. Saviour's, or S. Peter's, and of course with the former especially, we shall be led to the satisfactory conclusion that the present Church revival is a more logical and complete one than that of the seventeenth century, and one whose hope of success must not be measured by the failure of the former one. In the churches built in our times with a desire to give them an ecclesiastical effect, ritual considerations go hand in hand with those which are more purely architectural. In S. John's the architectural feeling (with the exception of its remarkable screen) is more clearly manifest than the ecclesiological one. The presence in it of square pews was a sign of a falling rather than a rising apprehension of the Communion of Saints: it told of a struggle whose result was to be for many a long year dubious, for a whole century and a half, to all human appearance, disastrous.

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### S. NICOLAS, KEMERTON.

WHEN the President of our Society was collated to this benefice, the church was in the ordinary state of neglected decay, to which three centuries of indifference have reduced most of our ecclesiastical buildings. But it was nevertheless a far from uninteresting edifice. It possessed a chancel, nave, two aisles, a west tower, and a south-west porch and parvise over it. The north arcade was of early and somewhat rude Romanesque; and so the chancel-arch seemed to be; tall, narrow, round-headed, and severely plain as it was. The tower had a basement story of massy First-Pointed, over which had been added a middle and a belfry stage in mean Third-Pointed with embattled parapet, and lowly pinnacles. Two windows, the west and south-west, told also of a First-Pointed aisle; a little later than which in date came the south arcade. But the chancel was a Middle-Pointed shell, stripped of moulding and tracery,—the mere skeleton of its former self. The remainder of the south aisle, and the west window of the north aisle, were of late Third-Pointed: nor was Debased wanting,—in the remainder of the north aisle walls.

The establishment of daily service, and more frequent communions,

very soon necessitated and brought about an improved condition of the interior : a raised altar, a lowered pulpit, a decent chancel, restored in a degree to what it was "in times past," and open seats substituted for pews, testified to the revival of the spirit of the Church of England in the parish.

And soon other changes became necessary. The rector had of course always intended to restore the chancel, for the repairs of which he was legally responsible : but the more pressing wants in the nave, of which the roof had become almost incredibly unsound and dangerous, called his first attention to that part ; which, aided generously by his most influential parishioner, and by a parochial rate, he set himself in good earnest to rebuild.

We shall not do more than notice and regret the circumstance that these works have since, through the allied exertions of some Dissenting and Roman Catholic parishioners, become the subject of litigation : a result, however, scarcely less lamentable than to be expected, when we remember the whole state of our Ecclesiastical Law ; that system which has never been known to hinder or punish—or even to try to do so—any extent of neglect, or abuse, or profanity, or desecration, or sacrilege ; but which seems to be ever at the beck of the disaffected and malignant, to crush the least effort in a better direction.

We are concerned chiefly with the works accomplished, to which we shall now pass on. Contracts were entered into for the complete rebuilding of the nave and south aisle, the tower and north aisle being left. Afterwards, a considerable sum of money having been raised by the pupils and other friends of Archdeacon Thorp, to be expended on the restoration of the chancel, the rebuilding of this part was undertaken ; all which works having been finished, the church was consecrated in October, 1847.

After confessing that we ourselves should perhaps have preferred the retention, or *facsimile* rebuilding of the south arcade, and the two early Pointed windows in the south aisle ;—although it is probable that there were good reasons for not doing so, since Mr. Carpenter was the architect to whom the works were intrusted ;—we must go on to express our great admiration of the new buildings. The chancel, rebuilt on its old foundations, with the addition of a north-eastern sacristy, is a most beautiful specimen of Middle-Pointed. Its east window is of five lights, with noble geometrical tracery in the head ; in the north wall are one window of two lights, the sacristy-door, and an arched founder's-tomb ; in the south wall are two windows of two lights, a Priest's door, and sedilia formed in the lowered cill of the easternmost window. The chancel-arch is very large and elegant. The roof of this part is boarded, and there is a good cornice. The nave is remarkably lofty, with open roof of a high pitch ; and a south arcade of peculiar lightness and gracefulness. The contrast of this with the venerable Romanesque arcade on the north, which sustains a high unpierced wall, is very striking and very desirable to be kept : westward the nave opens by a narrow and massive discontinuous First-Pointed arch into the tower. The south-aisle, rather wider than the former one, is also most satisfactory. It is

broad, and has a separate gable and open high-pitched roof: its eastern and southern windows are, perhaps, a little too dignified, being all windows with Pointed traceried heads; but the western window is a plain single light most judiciously disposed in the wall.

Having thus described the fabric internally, let us speak of the fittings and decorations. The chancel is paved with encaustic tiles; and the altar stands on a foot-pace upon a sacrarium of two steps. The altar has a super-altar of metal, a new and not unsuccessful, but scarcely imitable, adaptation. It is properly vested with frontal and super-frontal of green silk, fringed, and powdered with flowers of different patterns, all copied from existing patterns of ancient work. We do not hesitate to pronounce this by far the most successful instance of revived ecclesiastical embroidery that we have seen. Its unpretending simplicity, the elegance of its parts, and yet the imposing beauty of its whole, showed that in this, as in most church-arts, we have yet to be learners, and that it is still safer to copy than to invent. This frontal was the gift and workmanship of a number of ladies, and was offered as a kind of supplement to the Archdeacon's Testimonial of respect and gratitude.

The stalls of the chancel are really beautiful; seven in number on each side, returned; with miserere-seats, desks and panelled fronts. Still we must record our regret that so many merely *architectural* features, such as buttresses, were allowed to enter into the design of this wood-work; why should there not have been more strictly Middle-Pointed details, such as shafts? The rood-screen has not been finished: an elegant open one, festooned with evergreens and dahlias, occupied its place on the day of consecration.

The nave has a low well-carved pulpit, on a stone base, at the north-east corner. The open seats are uniformly low; and—which is a vast gain—all stand without a wooden floor on the encaustic tiles with which the whole area is paved. A new and most delicately carved font, stands near the south-west door. We have to mention further a lettern in the nave for the lessons: and some very light and simple temporary kneeling-rails for communicants, on the sacrarium-steps. The prayers are said, we need not add, from a stall in the chancel.

The east window contains one of Mr. Willement's most successful stained windows. In the upper tracery is a Majesty; and in the five lights, a Crucifixion between the Blessed Virgin, S. John, S. Stephen the protomartyr, and S. Alban the protomartyr of England. The architectural canopies of this window were carefully copied from the ancient glass at Tewkesbury, and are certainly the most successful of modern times. Less happy are the pedestals, which, though looking well in the cartoon (we remember) do not answer well in execution. The figures are passable. Mr. Willement has happily avoided grotesque drawing, but has scarcely attained a worthy standard of beauty and dignity. We cannot but regret the attitude—so forced a one—of the Blessed Virgin; and all the faces might have been better. We have seen faces in ancient stained glass which quite fascinate one by their beauty. The side windows have merely plain lozenge glass. Why were not



flower-quarries used? They would have been an unspeakable improvement. In the south aisle the windows have borders and beads, and the east window has small medallions from our LORD's life. The distribution of this window is very good, but unhappily the medallions have all that uncouth, absurd drawing, against which we wage unceasing war. We are surprised at this, since the wishes of all concerned in the restoration were evidently so well known to the artist. The little west window we have before praised, is well filled with a baptism, the gift of the architect and his wife, who very modestly commemorate the offering.

And now we may go outside. The porch is wooden, and good. The masonry seemed to us quite faultless: it is so good, and yet irregular, without affectation of irregularity. The external effect left us, in short, nothing to desire.

We have to add, that it is our earnest wish that the north arcade may be preserved. It seems to us that in the rebuilding of the north aisle, a lean-to roof should have been employed, both by way of contrast to the other aisle, and in order to allow of a clerestory window or two to be inserted in the high blank wall which must necessarily intervene between the low Romanesque arcade and the wall-plate of the nave roof.

The day of consecration passed off with great success, and we have no doubt has been a consolation to our President, to whom his bishop and so many of his friends and parishioners paid so many tokens of respectful esteem.

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## ECCLESIOLOGICAL MOVEMENT IN SCOTLAND.

OUR readers will recollect the very interesting article on the Ecclesiological Peculiarities of Scotland which we were enabled to give them last year. We have now an analogous task to fulfil, one which may be considered a complement of the former. Last year we gave some notices of what the men of other days of the Christian Church had done to honour THE LORD in His Holy Church, in Scotland. Now it is our pleasurable task to record how their descendants, after a long age of persecution, have again shown themselves careful of external observances and ritual religion. Besides other works which we wish it was in our power to record at greater length, such as the churches at Jedburgh and Dalkeith, and that more recently erected at Muthill, and the chapel at Fasque, two especial undertakings of no little magnitude have lately occupied the Church mind of Scotland. One of these (in part executed) is the institution of Trinity College, Glenalmond; and the other, still in embryo, the erection of a cathedral church worthy of the title in the Dioceses of S. Andrew's, Dunkeld, and Dunblane. Most of our readers are, we hope, aware of the former enterprise, fewer of the latter; but although the projected cathedral at Perth as yet exists only in prospectus, still its construction, from the designs of Mr. Butterfield, will, we trust, be the work of no distant day.

The plan of Trinity College consists of a quadrangle, the south side formed by an open cloister, and (towards the east) by the chapel, as yet, we regret to say, for want of funds, hardly raised above the foundation. It will be in First-Pointed and of fair proportions. The east side of the quadrangle is occupied by the library, hall, &c.; the north by the fellows' and pupils' rooms; the west by lodgings (at the north-west angle) for the sub-warden: rooms for domestics, a gate-tower in the middle, and at the south-west angle, the warden's lodge. The style chosen by the architect (Mr. Henderson of Edinburgh) is the Third-Pointed with the exception of the chapel; and the effect of that portion which has been completed, is satisfactory: the style has been well adhered to and carried out, but we must submit that, to waive higher grounds for the moment, the choice of 'Perpendicular' Third-Pointed for a collegiate building in Scotland, seems to us arbitrary and even (we would use the word without offence) perverse. It so happens that almost all the collegiate churches of Scotland were founded in the fifteenth century, when the architects of the country were all building in Flamboyant (as our readers will remember was shown in the article above alluded to.) Besides this association of ideas which might have demanded respect, it is, as might have been expected, in this style chiefly that we find traces of local peculiarities, such as a peculiar local variety of the ball-flower and other mouldings, &c. Above all we blame the choice of First-Pointed for the chapel. In the first place, because we know of no single instance of a college chapel built as such in this style, Jesus College chapel, Cambridge, having originally been a nunnery-church: this we mention with no bigoted feeling of adherence to authority, but merely because the choice of this style runs painfully counter to all our associations. Secondly, this style in Scotland is more than anywhere barren of distinctive character; and thirdly, because it is particularly unfitted for the chapel of a college whose domestic buildings are in somewhat florid 'Perpendicular.'

The other scheme—of the cathedral at Perth,—which has been set on foot mainly by a zealous lay member of the Scotch portion of our communion, and has the earnest support and co-operation of many, both clergy and laity, in England and Scotland, and of the venerable diocesan of S. Andrew's, is all which will call for a large use of that appreciation of present wants and power of accommodation, which the plastic spirit of Christian art so admirably affords the means of displaying. It was felt by the Churchmen who have undertaken the work that the peculiar position of the Church in Scotland rendered it necessary to combine in this scheme the recognition and embodiment of two distinct principles. The adversity of the last 150 years, and the very partial developement of the accidents of an Episcopal Church between 1660 and 1688, while they have not failed to exhibit in the Scotch Church many most valuable traits, such as the suffering in temporal affairs of a divinely constituted body never fails to produce, have also not been without a deteriorating effect. Constant toil, persecution, and suffering might have been expected to produce somewhat of a lowering and dispirited tone in the Church, and by consequence in her manifestations to the world of her office. Of course

there is in true suffering, borne as the Church bears it, a native dignity which cannot be impaired by outward deficiencies. Still it has of late been more and more felt, that if the Church was not only to retain her own, and supply them with those necessities of the spiritual existence which they were entitled to, but also had to exhibit to those without some degree of that impressive and solemn dignity which becomes the witness and keeper of the faith, an effort must now be made to enable her to do so, particularly with reference to that especial note of the Church, the due and stately celebration of the Christian Sacrifice. The first, or at least a main object of the plan which we have to notice, therefore, was to enable the most aged and respected of her prelates to celebrate with becoming dignity of ritual the offices of religion. For this purpose, now imperatively required, and for want of which the Scotch Church fails to make that first favourable impression, which is, though of course not the end, yet a great means toward it, on many, a building was necessarily wanted worthy of the name of a church, instead of the shabby and sectarian-looking "Episcopal chapels" unhappily so common in Scotland; and with this a suitable staff of clergy to assist in the divine offices. But the promoters of this scheme were also well aware that in the present age, among the active and practical-minded people of our sister country, it would be far from prudent or right to imitate literally the piety of such bygone times as never can be literally reproduced, and establish a body of clergy whose sole object should be the offering of prayer. They therefore proposed to combine with that object the further one of active ministration among such as belonged to the Church, the consolidation of existing congregations, and their gradual extension and multiplication. Both these objects, then, were kept in view in the suggestion made to the bishop for erecting a portion at least of a large church, accompanied by a building of collegiate character to accommodate the bishop himself and a staff (at first) of four or five clergy, who should both assist in the celebration of service, help the bishop in matters concerning his office, minister to an existing congregation, and while enjoying all the advantages of combined action and a common mode of life, radiate as from a centre to form or increase congregations in various adjacent localities. There were local circumstances, on which it is not our province to touch, which decided the committee nominated by the bishop of the diocese to fix on Perth as the site of the proposed church. We have dwelt at greater length on this plan because we feel that it is, in all points of view, one of great importance, and in none more than that of ecclesiology, since this is one of the earliest instances in our communion: the first example of such a scheme, as to his everlasting credit must be remembered, being the cathedral and missionary chapter established by the energetic bishop of Calcutta at no small personal sacrifice,—a scheme combining the collegiate and the missionary character under episcopal superintendence. A combination, we may observe, which, as it was effectual to the original conversion of our own and kindred nations, will (we hope) not prove powerless to regain to the Church those who have in so many generations been, through various byways,

wandering from her fold. The site for Perth cathedral has been purchased, and the commencement of a fund formed, we are happy and thankful to say, by the contributions of the Scotch Church's own children. We hail this as a great step, not that we grudge the assistance so largely afforded by our own brethren, but we feel anxious that the reproach which has so long attached to Scotch Churchmen of parsimony in their devotion, should begin to be done away. As yet nothing has been done in the way of building, but we are desirous of bringing the subject before our readers, and of reminding them that their advice and co-operation as ecclesiologists may be very useful. The march of the ecclesiological movement in Scotland has been hitherto limited, slow but satisfactory; but we would submit to our readers that this is the first instance of a new developement of church order demanding a corresponding developement of external form, and therefore a matter for the utmost exercise of circumspection and sagacity.

It is clear that the proposed collegiate buildings of Perth stand quite on a different footing from mere parish, or even from ordinary collegiate, ecclesiastical buildings, and however pleased we may be with the new churches of Jedburgh and Dalkeith, making all due allowances for various difficulties and impediments, we may still be pardoned by our Scotch friends if we presume so far on our advance in the pursuit of ecclesiological science as to take up a somewhat monitorial tone.

We must say in conclusion, that we do not forget that the buildings under consideration will rise under the auspices of the architect of S. Augustine's, Canterbury, but we are sure that he would be the first to welcome any suggestions, and to consider any statements which would throw light upon a generally important, and in this case peculiarly interesting subject. Many questions will arise at the very outset, such as, whether the canons should live under the same roof, or in a separate but adjoining dwelling to that of the bishop? whether there should be a common hall, or two severally for the bishop and clergy? whether there should be a chapel or oratory besides the church? how far the canonries, or fellowships, should be connected with Trinity College, in the way of succession, &c.? all of which, and many such like would materially modify the plan and character of the buildings, and all of which, we consequently trust, will meet with due and patient consideration at the hands of all who may be interested in the plan. To such (and we trust that very many of our readers will be found among the number) we therefore commend the scheme for their consideration, and for the various and manifold kinds and degrees of furtherance which so good and so great a work deserves and imperatively demands, if it is to be effectually carried out,—carried out, we mean, as a reality, as in truth the *Ecclesia Cathedralis* of a diocese, the throne of its bishop, the religious centre of all holy operations, not merely as the residence of a capitular body, or as a place wherein to chant Gregorian tones, a pretty mediæval toy. The people that were beguiled by John Knox, and who so lately crowded in thousands to establish for themselves a Free Kirk, are a thinking, masculine race, and must be won by thoughtful, nervous work.



## COLONIAL CHURCH ARCHITECTURE.

## CHAPTER IV.—ADELAIDE.

WE have had much pleasure in inspecting the drawings prepared by Mr. Butterfield for the cathedral, palace, and college, which the Lord Bishop of Adelaide purposes to build in that city. The whole city being laid out in squares of about two hundred feet, this group of buildings naturally fills up one of them.

The cathedral occupies the north side. It is of extremely plain design, and in dimensions not larger than a moderately sized parish church: but it has a very peculiar character. Although cruciform, the transepts do not extend beyond the outer walls of the aisles; the choir in its north wall exhibits two high three-light windows, with tracery of the simplest geometrical kind; the nave shows a clerestory of four three-light windows, the aisle has three windows and a porch. The transept elevation comprises a large window of four lights. At the intersection of the cross is a square tower, very low and broad, with but one stage above the gables of the roofs; which stage is occupied by three contiguous two-light windows on each side. The tower is surmounted by a low embattlement, within which is a pyramidal capping.

Nothing could be more severe than this design, and yet it has a character of its own which it is perhaps impossible to describe: it has just that individuality which we admire in our ancient churches. One thing which contributes to give this effect is its great height in proportion to its dimensions. The building, although plain to excess and of a material so mean as brick, will be religious and imposing from its unusual height and marked outline.

The east end exhibits a fine five-light window below a circular traceried one: and the eastern walls of the transepts have merely large rose windows. In the west elevation there is a five-light window above a noble double door, which gains dignity by a great thickening of the lower part of the wall; and the aisles have end windows of two lights.

Internally the lantern stands on four very lofty arches, of the plainest detail, and intended to be in brick. The arches of the nave, four on each side, are of similar detail but smaller scale. In fact, all the detail is designed for brick; and, we think, very successfully.

The cathedral, as we said, occupies the north side of the square plat. Along the west side is a range of collegiate buildings, very unpretending and yet very ecclesiastical in effect, comprising a lofty open-roofed school-room, and a refectory below a number of dormitories. The south side is occupied by the remainder of the college, namely kitchen and offices, and lodgings for the bishop's chaplains (who have each three apartments.) The remainder of the dormitories for the seminary are over this side of the quadrangle. The palace, and bishop's garden, occupy the south-east corner, and extend along part of the east

side, and the chapter-house and sacristies connect the last mentioned buildings with the south of the choir of the cathedral, and so complete the square.

The open space in the middle is a cloister, with an arched passage along the north and west sides only. This also will be wholly of brick, and will in a degree resemble the ancient cloister of Queen's College, Cambridge.

From this short account our readers will be able to gather a general idea of this excellent design. We earnestly hope it may be successfully executed; and we congratulate the bishop of Adelaide on having had his idea of a collegiate body and seminary attached to his cathedral so ably seconded by the architect he selected.

#### CHAPTER V.—GUIANA.

THE following letter, lately received by one of our members from a priest of this colonial diocese, will be read with interest. We shall make a few remarks on it after presenting it to our readers.

*"S. Mark's, Enmore, Demerara,*

*"July 24th, 1847.*

"Reverend and dear Sir,

"I have for some time wished to give a short description of the churches in this Colony to the Ecclesiological Society, of which, I believe, you are a member; and to beg for advice on one or two points. If you ever attend their meetings, may I beg the favour of your bringing the subject to their notice.

"The cathedral and parish church of S. George is, with the exception of an old Dutch building on Fort Island, Essequibo, the only brick church in the Colony. All the others are built of wood. S. George's was consecrated on the present bishop's arrival here in December, 1842. It is a somewhat heavy building, plaistered and painted stone colour, without clerestory, without buttresses, except at each angle of the building; with two long rows of Early-Pointed windows, containing wooden frames, and the ordinary square glass lights, opening like two leaved doors; the upper row of windows lights the lofty gallery. It has also a very short chancel with two eastern windows of stained glass by Ward and Nixon; the upper, a circular, and the lower a wide window with a very flat-Pointed arch and wooden monials. The sacristy is in the angle formed by the south wall of the chancel meeting the east end of the nave. The tower is large, at the west end, with octagonal turrets at the corners terminating in four pinnacles; and when in progress, was found to be so heavy, that the upper portion, above the belfry-floor, was completed with wood, including boarded battlements. There are five bells and a clock with chimes. There is no porch, but over each of the north and south doors a kind of gable.

"Internally, the building is divided into nave and aisles by two

rows of 'green heart' pillars, covered with stucco to represent clustering columns whose onerous duty it is to support the large galleries and the purlins of the flat slated roof. The cieling of the central portion, or nave, is arched, and Pointed arches are formed thereupon in stucco between each pair of columns. A rood-screen would only have interfered with the altar-rails, which are bowed out into the nave. There are no sedilia, no stalls: there is not even a throne for the bishop; but when it is the *cathedral*, the fleur-de-lis is taken from the top of the north chair and a small wooden mitre is fixed in its place: at all other times the building is merely the parish-church of S. George. A large pulpit on the south side, and "reading-desk" on the north, facing westward, a small lectern in the centre, and square and oblong pews with doors occupy the body of the church. On each side of the western entrance is an arch-deacon's stall; on one side, a stone font, and in the western gallery a good organ. From some defect in the foundation and the use of twice the necessary timber therein, injudiciously disposed, the east and west ends have sunk, leaving the building, as a ship builder would term it, 'hog backed.' Its cost, I am told, was upwards of £20,000.

"Christ Church, Georgetown, is a wooden building with similar internal arrangements, a shallow recess for a chancel, no tower, but the western oblong lobby carried up a few feet higher than the ridge to form a belfry. S. Philip's in another district of the city was sent out by Thompson (of Limehouse, I believe) and, though shipped in such an unfinished and shameful state, that he is not likely to supply this Colony with another church; yet, after the many and expensive alterations made by the Rev. R. L. Webber, the bishop's chaplain, it is the only building in the Colony which internally impresses one with a religious feeling. It has clerestory, transepts, but too low; a deep chancel, containing stalls on each side, screen-posts, but no screen; no credence or sedilia. The lower part of the tower forms the north-west porch. There are here open seats only, and in one other instance in the Colony.

"All our country churches are built upon brick pillars of two or three feet in height; upon these are laid the 'sills,' which are morticed to receive the tenons of the uprights or 'posts,' which are about six to eight inches square, and three or four feet apart: upon these again the 'wall plates' are morticed which carry the beams and rafters of the roof. At each angle of the frame there are braces, and the joists of the floors are let into the sills or lie upon them. The whole frame, which is generally made of excellent Colony hard wood, 'green heart' and 'wallaba,' is then covered with white pine boards, except portions of every alternate space between the posts, which are left for doors and windows. The doors and windows are then cut either to a circular or pointed shape at the top; this depending upon the question whether the architect be a disciple of Wren or Pugin, or whether the Vestry prefer the Italian or Gothic style.

"The walls are then covered with 'clap boards,' long narrow boards overlying one another horizontally, or with pine or wallaba shingles, or, as in one case, with sheet zinc; and the roof with slates or shingles;

in one case with galvanized corrugated iron. White pine 'facings' are added at the corners and round the doors and windows.

"These buildings are in general plain parallelograms, varying from 50 ft. by 32 ft. to 80 ft. by 40 ft. or thereabout. In one or two cases there is a clerestory; and in one or two cases a chancel just large enough for the altar and priest. A few have a small turret rising out of the roof, with a short spire, a dome, or a boarded battlement; and there are a few instances of towers with octagonal lanterns having pilasters or pinnacles, and being surmounted by spires.

"The cross is a rare ornament upon our churches. The gable of the cathedral even wants this expressive sign. Internally, there are generally large galleries, and the pulpit and desk occupy a prominent place; the altar-rails, however, inclosing so small and unobtrusive a space, that it is with great difficulty that two can there officiate.

"In one or two cases there is a stone font, but generally a basin is used in holy baptism, with or without a wooden frame or stand. In the parish-church of S. Paul, which I am now engaged in rebuilding (the encroachments of the sea having rendered this step necessary) I have lessened the width of the building to 28 ft., in order to heighten somewhat the pitch of the roof, and to take away the possibility of adding galleries; but instead of these am obliged to throw out north and south transepts of equal height with the nave. I have added also a chancel 26 ft. by 18 ft. wide; this is intended to contain credence on the north side of the altar, and sedilia on the south; also stalls from which the prayers will be said. Screen posts will mark its boundary, but as our chancels are so small in comparison with the immense number of our communicants, a high authority thought it not right to separate the communicants in the chancel from those in the body of the church; there will be therefore no screen. The windows and doors will be left square at the top having a hood about four inches deep covered with lead, forming some kind of ornament in addition to its usefulness. The pew doors will not be restored; and each gable will mark the sacred purpose of the building, by holding up a plain cross of hard wood.

"These small attempts at improvement, unsatisfactory as they are, have often led me to think whether it be not possible to make use of a different *material* in building our churches. It is impossible to adapt a wooden building to the constant, daily use of a branch of the Catholic Church.

"A church here may last twenty years with care; and we shall leave no ocular proof to posterity, that we hold any faith at all. Churches nearly three hundred years old, are still standing in the old Spanish Colonies on this Continent; but where will be the proofs, in an English Colony, of *our* faith, if so many years more be permitted to roll over the earth?

"We have brick here, expensive, it is true; but still, I think within our means if properly applied: but one question, to which we beg for a reply from your Society is, can we *correctly* use it? and especially without dressings of stone, even to the windows or doors: for we have not a stonemason in the Colony; and the cathedral is



a sample of the state of architecture where plaister and stucco have supplied the place of stone.

"We have a stone quarry wrought by the convicts up the river Essequibo. The stone is brought to Georgetown, and used for macadamising the streets. I have seen one kitchen built of this at great expense. This rough and unsquare stone will cost, when delivered on the coast ten miles from Georgetown, about nine dollars a ton, but it is delivered on the quay in Georgetown at three dollars and a half, or 14s. 7d. I have not been able to ascertain what would probably be the cost of roughly *squared* stones of a portable size, not requiring the use of cranes and tackle; but if this could be procured at a price within the limits of our pecuniary means, will it be allowable (considering that architecture would be here in a kind of transition state) to build solid walls of such material, inserting the *very plainest* Saxon windows and doors, such, for instance, as those at Rothwell Swallow, Clee and Waith in Lincolnshire, described in the *Ecclesiologist*, and a very Early-Pointed eastern triplet, or a single window, the monials of which might be had from Barbadoes or England?

"Unless we may adopt this or some similar plan, I do not see how, with our present means, we can venture upon the transition from wood to brick or stone. A plain oblong building of wood, to contain, with galleries, seven hundred people, will cost here from £1,500 to £2,000 sterling. And the contract for the removal of the parish-church of S. Paul, making use of all good materials from the old church, with as little cutting as possible, is 7250 dollars, or £1,500: exclusive of the fittings of the chancel. A plain brick building of the same dimensions would cost at least three times the amount. Nave, 83 ft. by 28 ft.; transepts, each 27 ft. by 27 ft.; chancel, 26 ft. by 18 ft.; height to eaves, 20 ft.

"If your excellent Society will give any advice on these points, it will be most thankfully received in the Colony.

"Believe me to remain,

"Reverend and dear Sir,

"Your most faithful servant,

"JOHN FREDERICK BOURNE."

1. What a humiliating thought it is that a cathedral church of one of our dioceses should be so miserable a building as that described in this letter: or rather that church-art should be so little known, or so wilfully ignored, as to allow so considerable a sum as £20,000 to be expended on a faulty and undignified building. As if there did not exist a science of church architecture and church arrangement—if people would but for once yield their private judgment—the rules of which ought to be followed as strictly as those of any other science: and which (properly followed) could meet and adapt itself to any conceivable want in a fitting and reverent way! Whereas with us, now-a-days, it is as if the Church had been all these centuries without a ritual and an architecture; as if its liturgical requirements had never been satisfied; as if art had yet to learn to be a handmaid to religion.

2. It is an obvious remark how much the cause of colonial church-building might be advanced if wooden churches, like those of Mr. Thompson's, were sent out after being subjected here to competent criticism. These wooden churches, as we remarked in a former short notice of them, may really be contrived so as to give a religious effect, and of course may be ritually arranged with strict attention to propriety.

3. We thank our correspondent for his very complete description of the common wooden churches of Guiana. His own improvements in S. Paul's are a real step in advance, and we wish him all success in accomplishing them. His gable-crosses, however, ought to be floriated: and we should recommend them to be of metal.

4. In referring to the ancient churches of the Spanish colonies, Mr. Bourne reminds us of a thing we greatly want; namely, an accurate account of these interesting churches, which would perhaps solve some of our practical difficulties in tropical church building. Our correspondent would be doing a great service to our science if he could make, or procure, for us detailed plans and drawings of some of them. Churches *have been* built by European colonists in South America; and therefore there can be no valid reason why they should not be built again. And if our fellow-subjects and fellow-Churchmen can expend £20,000 on a cathedral, there would seem to be spirit enough among them for the holy purpose. If they have the zeal, there is no doubt that we could find the skill among our architects in England.

5. Brick is by no means a proscribed material for church building. Of course where stone can be obtained it ought to be used in preference, for all reasons. But some of the most beautiful churches in Christendom are of brick alone. With respect to dressings of stone, we have often expressed our conviction in these pages that as few stone dressings as possible ought to be allowed in a brick church. In Belgium, Bavaria, and Italy, brick churches abound, and are always remarkable for the absence of stone dressings. Brick should be treated on a large scale: the architecture should be designed in bold and broad masses. "Frittering" is of all things to be avoided; and nothing "fritters" a mass of brickwork so much as impertinent quoins or strings, or set-offs, of a glaringly contrasted stone. Let our English readers test this in some of our old manor-houses. A "Jacobean" stack of chimneys in red-moulded brick is not a very uncommon object in any part of England. Is it not invariably pleasing and satisfactory? Imagine stone dressings added to it, and the effect is spoiled. The regularity of brickwork is perhaps partly the cause of this effect. Such regularity is of itself displeasing, but when a surface of brickwork is cut up by stone insertions, which must be scrupulously regular, as they are always the main lines of the building, this regularity becomes exaggerated and quite offensive. The same fault is to be noticed in ashlar masonry, where the stones are all primly squared to an uniform size. The only proper kind of masonry is most irregular: so that no lines should be prominent except what we have called the main lines of the design. But in brickwork we cannot help this uniformity, and multiplication of subordinate lines. The way

to meet the difficulty then is to have few or no main lines, such as strings, &c.; and then the lines of the brickwork—not being made subordinate by the presence of more striking lines, and yet from their multitude and resemblance not able to become peculiarly prominent themselves—actually sink into insignificance and become inoffensive. So much for stone-dressings in brickwork. If it be objected that large masses of unrelieved brick are most insipid and ugly, the answer is that brickwork must be thrown into masses on different planes. A brick buttress, for instance, should not resemble a stone one. It should be a large solid block of brick, rectangular or cylindrical, applied to the wall, and not too nicely graduated. Of this kind are those described in the brick church of S. Cecilia, Albi, in our sixth volume, page 100. And it may be easily seen that no material gives greater facility for sinking planes in panels or otherwise, than does brick. But we are not here writing a treatise on brickwork; and therefore we pass on.

6. Certainly we advise our correspondent not to think of imitating Saxon windows. The Pointed windows he would need in that climate would probably be only single lights; the jambs and heads of which may be as simple as possible; being little more than splayed walls of brick or of irregular ashlar. Monials and tracery had better be dispensed with till stone and labour are cheaper.

In conclusion, we believe our readers will heartily rejoice with us to find that the Ecclesiological movement has begun to work in the diocese of Guiana.

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## ON THE CREDENCE.

### No. V.

WE will recapitulate in few words the most material things which we have drawn from Martène, in the ancient usages of the French churches, bearing on our subject. In the abbey of Cluny, the empty chalice and empty paten were placed on the top of an ambry “ante faciem majoris altaris” before the mass; from whence they were taken at the offertory to receive the bread and wine personally offered by the brethren in the choir. At Laon, the chalice, paten, and corporal, seem to have been taken out of an ambry by a *clericulus* at the time of the gospel: while a host, and wine, and water, were brought, at the same time, by another *clericulus* from the sacristy: and after the spreading of the corporal by the deacon, on his return to the altar after the gospel, the chalice seems to have been mixed near the south corner of the altar, the host put on the paten, the paten on the chalice, and both presented together by the deacon to the celebrant at the offertory, without having previously left the hands of the ministri. At Soissons, the elements were prepared, after the epistle, on a certain altar, thence called “mensa propositionis,” behind the great altar: and at Châlons sur Saone, in like manner, “super altare B. Petri.” At Amiens, the chalice was prepared during the epistle “ad minis-

*terium*," which is explained to be "*parva mensa quæ est a latere epistolæ*": but respecting this, we may remind the reader that these are the words of Martène himself, and are not expressly quoted from any ritual of that church. Something undescribed (so far as appears in Martène), expressed by the same name *ministerium*, was also used by the monks of the Cistercian order. And at Bayeux there was something made to serve the same purpose, but mentioned only in terms the most indefinite, as "*locus ubi sumpsit [subdiaconus] corporalia,—*" "*locus ubi prius erat calix*": though from the use of the phrase "*altare benedictum*" for the altar of the mass, when the corporal is carried to it from this place, the inference was suggested, as probable, that the place of preparation was itself an altar, or of similar form. These examples were not selected: we endeavoured to give *all* the instances in the work *De Antiq. Ecclesiæ Rit.*, where it can be distinctly made out how the elements were disposed before the offertory: and if in any of the *ordos* printed in that work, where the directions are less distinct, it should seem probable that the prepared chalice was on the altar itself, just as in the *missa privata*, it must be said that in no one instance is it expressly so ordered. On the other hand, a remark should perhaps be added, that inasmuch as most of these examples are taken from some description of the office either of Sundays in general, as in the case of Laon (though at Laon no *ministerium* appears,) or of some particular Sunday (for the most part the first Sunday in Advent), it does not therefore follow that they would apply with certainty to the office of *ferias* and minor festivals also: of Amiens only Martène says distinctly, "*quotidie diaconus stans ad ministerium,*" &c. But on the whole they seem to us to justify an opinion, as probable, that in a large proportion of the cathedral and larger collegiate churches of France in the principal mass some sort of *ministerium*, or *mensa propositionis*,—whether it were altar or other table—was sometimes used; in some perhaps more, in others less frequently; in some always.\*

\* From the ancient monastic rites we may here add two examples from Italy, excluding any *ministerium* beyond a receptacle for the cruets.

At Casale, and in the societies deriving their name and rites from thence, the deacon and subdeacon went to prepare the altar before the beginning of the mass; the subdeacon preceding with the missal, which he placed on the altar at the right corner; the deacon carrying the chalice, and the paten with bread. The deacon then spread the corporal, and laid the chalice upon it, uncovered, on its side;—"diaconus vero corporalia explicet, et super illa calicem, quem secum veniens cum pane detulit, nudatum reclinet." It is not distinctly said that he placed the paten also on the altar, though this may be inferred from what follows. Meanwhile a cleric brought the cruets, and lighted the lights: the cruets he would put in their proper place, but what that was we are not told. These preparations being made, they returned together "*in vestiarius.*" Perhaps we have not been quite accurate in saying—"before the beginning of the mass"—for these preparations: for it appears that the introit was proceeding in the choir during their progress: and the deacon, &c., are directed so to manage, as to get back to the vestry before the repetition of the introit, that they may be in time for the regular procession to the altar. (*De Ant. Monachor. Rit.* p. 155.) After these preparations,—(the empty chalice and the bread having been on the altar from the first,)—it is to be particularly observed that the wine and water were poured into the chalice just at the same time as at Soissons, Châlons sur Saone, or Bayeux, (where a *mensa propositionis*, or



We now proceed to those records of the practice of our own churches, which are to be found in Mr. Maskell's volume "The ancient Liturgy of the Church of England," and in the Sarum Missal: for except the Sarum Missal, which we have examined with some care, we have no direct acquaintance worth mentioning with any of the ancient English ritual books. These records will scarcely carry us much further than we have already been brought by Martène: and perhaps this was not to be looked for. We must not be suspected of a disposition to extenuate our obligations to Mr. Maskell if we lament that the arrangement of his materials has made it somewhat difficult to extract from them the information which they contain; and may possibly have been the occasion of withholding from us some which they ought to contain and do not. The attempt to give a conspectus of the *Ordinaries* of his five missals, in five parallel columns, could not but involve perplexity and difficulty to the reader, though the compiler himself escaped all the obvious danger of confusion and error; to say nothing of the additional embarrassment of a discursive commentary on the whole *res liturgica* occupying the lower half of the page, in which such

*ministerium* was used,)—"immediate antequam sacerdos evangelium legeret"; that is, during the singing of the gradual, &c. The deacon, taking the chalice in his left hand, received from the subdeacon the cruets of wine in his right, and poured into the chalice in the presence of the priest; who, taking a little water in a spoon, poured it into the chalice at the same time, saying, "*Fiat hæc commixtio vini et aque pariter salutare sacramentum, In nomine PATRIS et FI* ✠ *LII et SPIRITUS SANCTI*"; adding, after the response of *Amen*, the prayer *Deus qui humane substantie*, &c.; which being done, the deacon placed the chalice on the corporal, and the paten with the hosts on the chalice, covering them with a small *corporale plicatum* (see p. 172): and thus they remained on the altar till at the offertory the small corporal was removed, and the chalice, with the paten on it, was lifted up by the priest, and both solemnly offered together, pp. 173, 174.

2. At the parental home of western monachism, Monte Cassino, the wine seems to have been poured into the chalice in the sacristy before the mass; and from thence the chalice was brought by an acolyth, with the corporal upon it, at or after the gospel; the same or another acolyth at the same time bringing the paten with breads. Then at the offertory the subdeacon received both chalice and paten from the acolyth, and brought them up to the altar; when the deacon took the corporal and spread it *toward the right extremity of the altar*,—an usage peculiar (as appears) to Monte Cassino: and then he took and presented the paten with breads to the celebrant. The chalice, the deacon himself placed on the altar; and, receiving the ampulla from the subdeacon, himself poured the water into it.

We are obliged to add that this representation of the practice of Monte Cassino does not agree precisely with that of Martène. We take it on his suggestion that the wine was put into the chalice before the mass began: this it might or might not be, and the suggestion only rests on this, that the pouring in of the wine is not directed in the order of the service. But Martène supposes (p. 169, § 16, ad init.) that the chalice with the wine in it had been placed in, or on, such an ambry as that described by S. Udalricus at Cluny, of which he does not produce any evidence; whereas in an account of the particular customs of the feast of the Nativity there is express mention of the chalice being borne in procession from the sacristy, together with six smaller chalices "*cum oblationibus*." But here again we have to acknowledge that we presume to take a view of this passage different from that of Martène, and we shall not stay to discuss it. See p. 292 compared with pp. 150 and 167.

According to Martène (p. 173) the Carthusians poured the wine into the chalice before the beginning of the mass. But from an *ordo*, extracted from their ancient statutes, which he gives in his other work (*De Antiq. Eccles. Rit.* p. 595), we cannot but infer that the Carthusians used a *ministerium* of some kind.

notes as are indispensable for supplying the defects of the parallel arrangement must be almost buried and lost. Taking the rubrics of the Sarum missal by themselves, as they stand in the missal, they are not without much difficulty and obscurity to a beginner in ritual studies: in Mr. Maskell's arrangement, we fear such a reader would sometimes find them wholly unintelligible.\* His volume supplies, indeed, most important help to the understanding of these rubrics in an extract from a *Consuetudinarium* of Sarum, "*De modo exequendi officium Dominica prima in Adventu*," &c., which is found at page 177. But we do not observe the slightest reference to this document in the notes to the five Ordinaries: it is printed in the latter part of the volume, with some other miscellaneous documents, under the running title of "Additional Notes": and, for ourselves, we think we are extremely fortunate in not having overlooked it altogether; for it bears directly on the subject of these papers.

And here we have further occasion of regret, that Mr. Maskell, in arranging the body of his work, seems not to have given to this document the attention which it deserves. Such attention might not merely have assisted him in making the Sarum rubrics more intelligible to his readers: it probably would have induced him to leave out the column headed *Bangor* from his parallel *Ordinaries* altogether. We do not mean hereby to offer any opinion on the question, whether Mr. Maskell's Oswestry MS., from which he prints what he conceives to be the Ordinary of Bangor, is, or is not, a missal of the Bangor use: we only mean that so much of it as he prints contains nothing whatever different from the rites of Sarum, and therefore need not have been printed at all. To any one turning over the leaves of his "*Ordinarium Missæ*" it will be apparent that the variations between Sarum and

\* We may cite one remarkable instance; though we are in justice bound to say at the same time, that we believe there is not another in the book like it. What reader, however familiar with ritual studies, who was inquiring into the Sarum rites for the first time, could be expected to understand that the sentence from the Sarum rubrics in p. 22 (2nd edit.), "His finitis et officio missæ inchoato," &c., was in truth part of a parenthetical amplification of the rubric at p. 8, beginning with the same words; and that the proper antecedent of the words "*his finitis*," in p. 22 was to be looked for in p. 8? or again, that "*quo facto*"—the words with which the next sentence in Maskell begins—have their proper antecedent at p. 20? It is to Mr. Maskell's book that the writer of this paper is indebted for his first introduction to the Sarum rites; and for himself he confesses he was unable so much as to guess at the meaning of these rubrics as they stand in it. On consulting the Sarum Missal itself, the difficulties did not at once disappear. But to any one looking at all the rubrics together, as they stand in the missal, it becomes apparent that their order (if it can be called order) is so involved and perplexed,—(directions to the celebrant and his ministers and to the choir being sometimes mixed together; sometimes rules, applying either to the one party or to the other, inserted parenthetically without any typographical mark, or any mark of the parenthesis, unless the repetition of a catch word, or phrase, such as *his finitis*, or *quo facto*,)—that he must of necessity exercise his judgment in applying them according to what appears to be their subject matter, rather than according to their local arrangement. This he feels no difficulty in attempting when he has them all before him, in the places assigned to them in the missal by those who (probably at different times) put them there. We could almost believe that Mr. Maskell himself had missed the sense of the rubrics in the particular instance above quoted: though the extract from the Sarum *Consuetudinarium*, at p. 177 of his book, makes all plain and easy.

Bangor, as there represented, are for the most part quite inconsiderable. In some places portions of the Sarum rubrics of little significance are omitted in Bangor: but such omissions in a single MS. cannot count for any thing. In scarcely more than four places, we believe, does the supposed Bangor even seem to present anything material, which Sarum has not: these are the rubrics at pp. 4, 36, 64, and 134; the first of which in particular, as continued in the note, is a remarkable one, as bearing on the question of peculiar "use". Now all these rubrics are found in the extract from the *Consuetudinarium* of Sarum. Indeed as regards the rubric at p. 64, it is found in the Sarum missal also; though not in the edition from which Mr. Maskell prints the Sarum Ordinary. We find the whole of it, with minute verbal variations, in an edition of the Sarum missal printed at Paris, in 1516.\* And of the many minute verbal variations which Mr. Maskell notices between Sarum and his supposed Bangor, it may be said that they are scarcely greater than exist among the different printed editions of Sarum. Nay, in a very large proportion of the whole number of instances wherein the Oswestry MS. differs from the Sarum missal of the edition of Rouen, 1492, (that from which Mr. Maskell prints the Sarum Ordinary,) it agrees with the edition of Paris, 1516, exactly.† A rubric of the supposed Bangor use at p. 124, suggesting devout meditations to the celebrant at the time of communion, needs scarcely enter into our consideration: and some apparent variation in the ablu-

\* "Impressum Parisiis | per Johannem Kerbriant alias Huguelin | et Johannem Adam socios. Impensis eorundem | necnon Johannis Petit atque Johannis Bienayse." A square 8vo. in modern reckoning; or, according to the colophon "codices ejus sunt omnes *quaterni* | præter v. qui est duernus."

† We have not made any complete or careful collation; yet sufficient to justify the assertion in the text. For example, take one page in the *Canon*, p. 118, wherein Mr. Maskell marks six instances of variation between his MS. supposed of Bangor, and his edition of Sarum. In *five out of the six*, the MS. agrees precisely with Sarum in the edition of Paris, 1516; and in the remaining instance it agrees as nearly with this edition, as the two editions of Sarum with each other. The example wherein all three differ is the first on the page referred to. Mr. Maskell's text of Sarum, from the Rouen edition of 1492, has "te tota cordis intentione laudo." This in his MS. is "te tota cordis *ac mentis meæ* intentione laudo": the Sarum missal of Paris, 1516, reads "mentis ac cordis," and omits "meæ."

Will Mr. Maskell allow us to offer a suggestion, that in another edition of his work it might be well to leave out the Roman Ordinary also, as well as this supposed Ordinary of Bangor? If the Ordinary of Sarum (including the Canon) were printed with all its rubrics fully—(such other rubrics as may be necessary being brought together from the other parts of the missal, and arranged as may seem best)—so as to occupy the whole width of one page, this would be a great advantage as regards the Sarum use; the opposite page might probably suffice to exhibit the Ordinaries of York and Hereford, with their scantier rubrics, clearly enough; or at least would exhibit them in a form such as would less distract the attention both of compiler and reader than at present. As to the omission of the column assigned to the Roman use, every student of ritual antiquities should have a competent acquaintance with the Roman Missal to begin with; and may be presumed to have a copy of it at his elbow. Offering these suggestions, however, with all respect and deference, we hope hereafter to derive from Mr. Maskell's researches more extended instruction on the ancient English uses than could be contained in any edition merely of the Ordinary of the Mass in each. Only as learners in a branch of knowledge, of which we feel the intricacy, we are anxious for ourselves and others, that our lessons should be simplified as much as may be.



tions or perfusions, after communion, we think is probably more apparent than real. As regards the use of Bangor, therefore, we need not dwell on it any longer. "The variations in the collects and offices throughout the book" prove, in Mr. Maskell's judgment, beyond doubt, that his MS. is of a different use from Sarum: but this, so far as regards our inquiry, can have little, if any, effect, beyond that of extending the rites of Sarum over a wider territory.

Before proceeding to the documents of the Sarum rites, we will look at those of the *uses* of York and Hereford, which consist of the Ordinary and Canon of the mass, accompanied by such rubrics as are found in the printed missals of those churches. These rubrics unfortunately are not nearly so copious as those in the missal of Sarum. Indeed we know not if any other ancient missal is equal to Sarum in this respect: for commonly the text of the mass with but little of rubrical direction being printed in the missal, the priest had to learn the manner of executing the office from other directories. And of the Sarum missal itself it seems evident, that many of its rubrics have been transferred to it from some other book or books; and that probably at different times; and with very little of system or method.

As regards the York missal, its very meagre rubrics would incline us to believe, that in celebrating *solemniter*, on ferias and the less solemn festivals, the chalice was mixed, and with the paten placed on the altar at some time before the offertory. But the rubrics do not contain a single word respecting either the elements or the vessels until we come to the offertory: and then the only direction is this;—the offertory being said by the priest with his ministers, "*Postea lavet manus et componat hostiam super corporales pannos et dicat: Suscipe,*" &c. It is most obvious to suppose the chalice, with the paten and host, already on the altar, and near the epistle corner; since the direction amounts to no more than that the priest is to take the host from the paten and put it in its proper place on the corporal. After the prayer *Suscipe*, given in the missal,\* follows this short rubric in continuation,—"*Item calicem cum vino et aqua et dicat: Acceptum sit,*" &c.: and so the chalice also is placed on the corporal; and in conformity with the other English *uses*, as well as the Roman, placed, we suppose, behind the host. But nothing is certain. Not a word is said, or necessarily implied, either of the time, or manner, or place, of mixing the chalice; nor a word of blessing the water. It seems most *natural* to suppose the mixed chalice, with the paten and host, on the altar before the offertory; as at Casale for example. But for aught that appears, we might almost say that any of all the rites which have been cited, as regards the preparation of the chalice and the placing of it on the altar, might have been practised at York;—is compatible, that is, with the rubrics of the York missal. And we think it most probable that the rubric was designedly left thus indeterminate, to allow room for a certain variation

\* Not the prayer beginning with this word in the Roman Missal, pronounced on offering the bread; nor that beginning with the same word, which is used after the censuring and the washing of the priest's hands over the whole oblation of bread and wine; but a prayer containing thoughts and expressions which are found in each of them.



of practice, which would be regulated by the *ordinale, consuetudinarium* or *cæremoniale*, of the church, according to the solemnity of the day, or the dignity of the celebrant, the presence or absence of the bishop, or other circumstances. This however has the effect of leaving us almost wholly in the dark.

And as regards the Hereford missal, though its rubrics in this place are fuller than those of York, yet as they appear in Mr. Maskell's book they scarcely give us more distinct and certain information. But here, we fear, the difficulties of his parallel arrangement have again operated injuriously, so as to deprive us of an accurate representation of this authority. In Hereford, as in York, we have not a word about the chalice till the priest has said the offertory. Then follows the rubric "*Quo dicto ministret ea quæ necessaria sunt sacramento : scilicet panem, vinum et aquam in calicem infundens : benedictione aquæ prius a sacerdote petita,*" &c. Unfortunately *ministret* here has no nominative: and we cannot help some misgiving lest it should have been separated from its nominative either by some dislocation, or by the omission of more than a single word of context necessary to the correct understanding of the rubric. For if we should supply *diaconus* as the nominative to *ministret*, the reader will perceive on turning to the place,\* that it becomes necessary to supply *sacerdos* as the nominative to *sumat* in the next rubric; unless we understand the rubric, directing the ministration of bread, wine, and water, to be inserted parenthetically. But understanding it so, and assuming that it is inserted in the right place, and that the supplying of *diaconus* as nominative to *ministret* is all that is necessary to exhibit the directions of the Hereford missal truly, it would seem that the empty chalice and the paten are supposed to be on the altar at least some time before the offertory; perhaps the bread also, whether on the paten, or in a *capsula vel pyxis hostiaria*; or such pyx with hosts might be within reach in an ambry, or in some other side receptacle,—the same possibly where the cruets stood. However, with the uncertainty which we have to lament in our text, our surest inferences can but be precarious. It only remains then to proceed to the use of Sarum.

As regards the Sarum rites, we have—if not absolutely all the information we could wish—at least all we could reasonably look for; though some little pains may be necessary to collect it. And since it may have happened to others, as to ourselves, to find difficulty in making out the order of the office as it appears in Mr. Maskell's five columns, (and it will not carry us much out of our way), we may as well, perhaps, begin at the beginning.

In the *missa magna* then of the cathedral church of Sarum, on the first Sunday in Advent, the celebrant and *ministri* habit themselves

\* We will here give the rubrics referred to fully, as they stand in Maskell:—*Deinde dicat [sacerdos] Offertorium: Quo dicto ministret ea quæ necessaria sunt sacramento: scilicet panem, vinum et aquam in calicem infundens: benedictione aquæ prius a sacerdote petita hoc modo: BENEDICITE. Sacerdote sic dicente: DOMINUS. Ab ipso sis benedicta, etc. Amen. Et postea sumat patenam cum hostia et ponat super calicem, et tenens calicem in manibus suis, dicat devote: Suscipe, etc. p. 55.*

during the singing of *tierce*\*: and while the priest is putting on the sacred vestments he recites the hymn *Veni Creator*. After this follow the versicle and response; the collect *Deus cui omne cor*; the psalm *Judica* with its antiphon and *Gloria*; and then *Kyrie, Pater*, and *Ave*; all as given in Maskell from p. 4 to p. 8. *All this*, it is to be observed, *is done in the sacristy*†: and is probably completed before the end of tierce. And here it may be necessary to remind the reader whose thoughts are pre-occupied with the ordinary modern practice, that anciently the choral part of the *missa sollemnis* did not begin with the *Kyrie*. The *introit* is the proper introduction by the choir: and accordingly, when tierce is ended, the choir begin to sing the introit; and the priest, preceded by the ministri, proceeds from the sacristy to the door of the presbytery,‡ and there the procession waits till the choir come to the *Gloria Patri* after the repetition of the introit. Then

\* *De modo exequendi officium Dominica prima in Adventu, &c.* Maskell, p. 177.

† We regret that Mr. Maskell should not have distinctly pointed this out; especially as in the Hereford rubric on the opposite page the psalm *Judica* is directed to be said *ante altare*, which tends to perplex. The York rubrics in this agree with those of Sarum. And notwithstanding the apparent discrepancy in those of Hereford, we conceive there is no absolute necessity for concluding that the practice of Hereford was certainly different from that of Sarum and York. For, as we have before suggested, the rubrics of the Hereford missal, in the former part of it, seem to contemplate the *missa privata* more than the *missa sollemnis*; while it is evident that the more copious rubrics of Sarum chiefly and primarily contemplate, not merely a *missa sollemnis*, but the *missa magna*, the principal mass of the day. Nothing in the Sarum rubrics hinders but that, in the *missa privata* of that church, the psalm *Judica*, &c. might be said before the altars as at Hereford: and otherwise it seems not improbable that this was done; for it is obvious there might be inconvenience if all the priests who celebrated day by day should say the preparatory prayers and psalm in the sacristy. And so at Hereford, though in all other masses all that comes before *Confitemini Domino* were said *ante altare*, it might yet very well be that, in the principal mass after tierce, it was said in the sacristy. It will be remembered that the same rubric which directs the psalm to be said *ante altare*, directs also that it be said in amice and alb.

It should be borne in mind that in our ancient cathedrals several other masses were celebrated *solemniter* besides the principal mass, with sundry varieties of circumstance. The following may be offered as examples in the use of Sarum: we do not mean them to be taken for a complete catalogue.

1. On all feasts of nine lessons which fall either on an ember fast, or on a vigil, or on any day in Lent, two masses were said; the one of the feast after tierce; the other of the fast after sext, or in Lent after nones;—both at the principal altar. See rubrics of first Sunday in Advent; the rubric between the feasts of S. Felix and S. Maur in January; and the rubric of the Annunciation.

2. If a vigil fell on a Sunday, the mass of the Sunday was said at the principal altar, and the mass of the fast *in capitulo*: except the vigil of the Nativity, whereon the mass of the Sunday gave place to the mass of the vigil, and was said in capitulo; the mass of the vigil having the great altar. With this may be classed the following rubric: “In decollatione Seti Johannis Baptistæ, dicitur missa in capitulo de Seta Sabina virgine statim post primam ante tertiam, more solito: et missa de Sancto Johanne post sextam.”

3. *Missa quotidiana Beatæ Virginis in capella ejusdem*: celebrated *solemniter* every day in the year, save the two days before Easter.

4. *Missa pro defunctis in capitulo ante tertiam.*

5. *Missa pro defunctis ad altare authenticum.*

6. *Missa pro defunctis in anniversariis episcoporum ad alia altaria, juxta quæ corpora eorum requiescant humata.*

‡ See Rites of Durham; also the Cistercian rites in Martène, p. 153.

“dum post officium *Gloria Patri* inchoatur, exeeutor officii eum suis ministris ordinate presbyterium intrent, et ad altare accedant” (p. 177)\*; that is, advance toward the altar, but only to the step; then at the step of the altar is said the *Confiteor*: and after the absolution and *Adjutorium nostrum*,† the priest kisses the deacon and subdeacon, saying *Habete osculum pacis*: which done, the ceroferarii put down their candles, apparently on the step; and the priest goes up to the altar. Having reached the altar, the priest, standing in the middle, says *Aufer a nobis*, and *In nomine Patris*: then incense is blessed, the altar and the priest are censed; and afterwards the priest kisses the gospel. Then the priest, with the deacon and subdeacon, says the introit, at the right corner of the altar; and we suppose he says the *Kyries* also, though this is not clearly expressed: and this being done, all three go to their seats until the *Kyrie* is concluded by the choir.

Thus far we are somewhat beside the main object of our inquiry: but we now come to what more directly concerns us,—the introduction of the elements and of the sacred vessels. “Post introitum vero missæ‡ unus ceroferariorum panem, vinum, et aquam, quæ ad eucharistiæ ministrationem disponuntur [disponantur], deferat: reliquus vero pelvim cum aqua et manutergio portet.” This is the rubric of the missal, derived (it would seem) originally from the *Consuetudinarium*. But the *Consuetudinarium* tells us moreover of the vessels in which the elements were borne; and it mentions too, though unfortunately not in terms adapted to give us much exact information,

\* The same direction in substance is given in the rubric of the missal at pp. 22 and 24 of the “Ancient Liturgy,” which is the rubric so unfortunately misplaced.

† After the versicles *adjutorium nostrum*, &c., follows the word *Oremus*, of which Mr. Maskell gives no explanation: and we are unable to supply it.

‡ There may be a little doubt whether the words “*post introitum missæ*” mean *after the introit has been said by the priest*, or *after it is finished by the choir*. If obliged to choose between the two interpretations, we should decide in favour of the former: and we conceive this would, in effect, include the other. For considering how far the choir had advanced before the celebrant and ministri entered the presbytery, and how much was then to be done before he began the introit, we cannot but suppose that the choir would conclude first: though the writer has no knowledge of the choral arrangements at Sarum on which to affirm that the choir did not protract the introit till after the priest had finished it. We conceive then that the rubric contemplates the termination of the introit both by choir and priest before the ceroferarii bring in the elements: and we think it probable that they would go for them to the sacristy, when the priest, deacon, and subdeacon went to their seats.

The rubric above quoted is followed in the missal, as it is also in Mr. Maskell's volume, by a rule which we understand as determining the other limit, within which the elements are to be brought in; viz., before the end of the first collect:—“*chorum licet [supple eis] ingredi usque ad completorium primæ collectæ.*” The meaning of this provision, without the word which we have intruded, is not obvious; nor would we impose on the reader the sense which we have assigned to it as certain: though it seems to us so easy and natural, and suitable to the circumstances, that we care not to look for another. When the *Gloria in excelsis* was not sung, (as in Advent), there might not always be time for the ceroferarii to reach the choir-door before the beginning of the first collect; if this were so, the end of the collect would be an obvious limit to fix for the time of their return. The reader may observe that, in the ordo for the first Sunday in Advent, (Maskell, p. 178), the commencement of the *last* collect seems to be marked as the time for the ceroferarii to proceed with their candles “ad ostium presbyterii” to conduct the acolyth who brings the chalice;—“*incepta ultima oratione ante epistolam.*”

where they were deposited: "post introitum vero missæ, unus ceroferarius panem, et vinum, et aquam, in pixide et phiolis, solemniter ad locum ubi panis, vinum et aqua, ad eucharistiæ ministrationem disponuntur deferat. Reliquus vero ceroferarius pelves\* cum aqua et manu-tergio." (Maskell, p. 178.) This passage, though it does not tell us what, or where, was this receptacle of the elements, giving it neither local habitation nor name, distinctly designates some place as known and appointed for this special use. We may regret that nothing appears in the passage on which to rest a conjecture, whether this receptacle was a thing specially constructed for the purpose, or only applied to it: nor are we told whether the *pelvis cum urceolo*, or the *pelves*, were put in the same place with the pyx and cruets; and we do not see any certain ground from whence to infer either that they were, or were not; though if not on the same table, we have little, or no doubt, that they were somewhere close to it. We have intimated our opinion in note ‡ p. 155, that the elements might thus be brought in either while the choir were singing the Kyrie (the priest and ministri sacri being in their seats), or during the first collect;—that is, on Advent Sunday, when the *Gloria in excelsis* was not sung. On the priest's beginning the last collect, the subdeacon proceeded through the middle of the choir "ad pulpitum"—to the rood-gallery—to read the epistle; † and at, or about, the same time, the ceroferarii taking up their candles went to the door of the presbytery to meet, and conduct in procession, an acolyth bearing the chalice (with the paten on it); both chalice and paten being covered with a veil, and the corporal, in its case, being placed over all. "Incepta vero ultima oratione ante epistolam, casula interim deposita, subdiaconus, &c. . . . Interim etiam veniant duo ceroferarii obviam acolyto ad ostium presbyterii, cum veneratione ipsum calicem ad locum prædictæ administrationis deferenti, offertorio et corporalibus ipsi calici superpositis: est autem acolytus in albis, et mantello serico, ad hoc parato. Calice itaque in loco debito deposito,

\* A little variation will be observed here between the missal and the consuetudinarium, as regards the vessels for washing the hands of the celebrant. The missal directs the second ceroferarius to bring "*pelvim cum aqua*"; the Consuetudinarium "*pelves*." The difference is not insignificant. "*Pelves*," in the plural, we believe, contemplates the bishop celebrant; "*pelvim*," in the singular, a presbyter, on whose fingers the water would be poured from an *urceolus*. Of this we may have an opportunity of saying more hereafter.

The *phiolæ* of wine and water being carried in one hand, we may infer that they were carried (as it is expressed in other ritual books) in *pellicula*.

† The reader may find in Mr. Maskell's volume—(in p. 34 compared with p. 46 for Sarum; and in the notes (41) and (42) on p. 35 for Hereford);—on what days in each church the epistle and gospel were read in the rood-loft. At Hereford (much less frequently than at Sarum) only on the festa principalia duplicia et semiduplicia, on Palm Sunday, and on the eves of Easter and Pentecost. But at Sarum, besides these days, the subdeacon and deacon ascended the loft on all Sundays in the year; et quodocunque chorus regitur; on the Thursday in Holy Week; and on the commemoration of All Souls. We are unable to inform the reader how many festivals were distinguished by the "*regimen chori*"; we conceive a large number of those of nine lessons; and some of three lessons are marked with this distinction in the calendar,—as those of S. George, S. Vitalis, and S. John of Beverley. At other times, both at Sarum and Hereford, the epistle and gospel were read "ad gradum chori."



corporalia ipse acolytus super altare solemniter deponat, ipsum altare in recessu deosculando. Quo facto ceroferarii candelabra cum cereis ad gradum altaris demittant.”

We have thus the *ministerium* (to assign, from other rites, a name to that which seems to have had no name of its own) completely prepared; the chalice, as well as the pyx and cruets, being placed on it. And this, be it remembered, is the case in all those medieval rituals where we have mention of a distinct *ministerium*. The wine and water were not, as now, poured into the chalice at the time of the offertory, near the altar: but being mixed, for the most part,\* at some time before the gospel, the mixed chalice remained on the *ministerium* till the offertory. But we must now proceed to this part of the office in the church of Sarum, as it is described in our ritual documents. The document, which we quoted last, goes on at the place where we interrupted it: “*Lecta epistola, subdiaconus panem et vinum, post manuum ablutionem, ad eucharistiæ ministrationem in loco ipsius administrationis præparet ministerio acolyti.*”

Here we must observe that there is a rubric, and more than a rubric, in the Sarum missal, respecting this administration, which has been very unfortunately omitted in Mr. Maskell's representation of the Sarum Ordinary; whether overlooked by him, or omitted (as we think more probable)† in the edition of the missal from which his Ordinary of Sarum is printed. It is found in the edition of Paris, 1516, in a situation where one would hardly have looked for it, amidst rubrics directing the gestures of the choir and clerks during the mass; which rubrics are placed in the missal after the *Gloria in excelsis*. (Edit. Paris. 1516; fol. cxlix.) The rubric is as follows:—“*Dictoque gradali, alleluia, vel sequentia, vel tractu, a sacerdote privatim cum suis ministris, accipiat subdiaconus panem et vinum et aquam cum calice, et ea præparet ad eucharistiæ ministrationem, benedictione prius aquæ a sacerdote petita hoc modo: Benedicite, sic respondeat sacerdos: Dominus. Ab eo sit benedicta de cujus latere exiit sanguis et aqua. In*

\* The reader will remember that sometimes only the wine was poured into the chalice before the gospel, and the water added at the offertory. But the receiving of the chalice seems as necessary to the notion of the medieval *ministerium*, as to that of the more modern credence. And this must not be overlooked: for from hence it is evident that a very minute niche or shelf would not serve. Without inquiring whether, at the great altar at Sarum, the basin, or basin and ewer, were put in the same place, let it be considered what is the *minimum* of space which would suffice for, first, the pyx and the cruets (whether with or without the pelvula wherein we suppose the cruets to have been carried at Sarum) to stand conveniently; and then the chalice and paten, covered with the veil, and the corporal over all. The “*loculus*,” or case of the corporal, *could* not be of smaller dimensions than the modern *bursa*, or about ten inches square: and supposing that in a smaller church, as in the cathedral, the corporal was immediately removed from the chalice and carried to the altar, yet some little space would be required to deposit the veil, and also the paten, when the time came for preparing the chalice. Eighteen inches by twelve cannot be thought more than absolutely necessary for all these purposes, so that everything should be done decently and without danger of throwing anything down.

† In fact, in Mr. Maskell's note (28) on p. 27, the rubrics both immediately preceding and immediately following this in the edit. of 1516 are printed continuously.

*nomine Patris*," &c. It will thus be seen that precisely the same benediction is used, on pouring the water, as at Hereford, with the exception only of *sit* for *sis*; though both the time and place are different. We may recur to this rubric by and by. To return now to the *Consuetudinarium*\*: the next thing which occurs in immediate preparation for the eucharistic oblation is the spreading of the corporal; and that seems not to be mentioned in any of the missals. We have already learnt from the *Consuetudinarium* that the acolyth who brought in the chalice laid the corporal on the altar: probably he laid it down in its case; or, if he took it out of the case, he laid it on the altar still folded: we are now told that the deacon goes to spread it during the singing of the Alleluia after the gradual. And after this we find nothing which we need notice till we come to the offertory. Here again the *Consuetudinarium* serves as a most useful commentary on the rubric of the missal. The rubric tells us only that the deacon presents the chalice with the paten and host to the celebrant, kissing the celebrant's hand as he takes each. The *Consuetudinarium* with more particularity explains, that the chalice and paten are taken from the "*locus prædictæ administrationis*" by an acolyth, and by him given to the subdeacon, who again presents them to the deacon, &c.,—"acolyto ministrante subdiacono, subdiacono ipsi diacono, sacerdos prius hostiam super patenam, deinde calicem, a manu diaconi accipiat. Diacono manum ipsius sacerdotis utraque vice deosculante."† The paten and chalice having now reached the hands of the priest, it does not at present concern us to pursue the office farther.

Indeed it is now more than time that we should hasten to bring these papers to a close. They originated in an inquiry into the *position* of the credence in our ancient English churches: it is wholly against the writer's prepossessions that they issue in the denial of the existence, in the English Church, of any such article of church furniture under that name; and that, as a constant, or even general article of the furniture of our churches, they question its existence under any name whatever. But though neither constant nor general, we have, in the cathedral

\* We are unwilling to pass without notice the mention in it of *the eagle in the rood-loft at Sarum for the gospel*:—"post epistolam unus ceroferariorum cum aliquo puero de choro aquilam in pulpito ad legendum evangelium ornando præparet."

† Even this is less precise than it might have been. It does not appear whether the deacon took the paten and chalice from the subdeacon at once, or at twice. We might perhaps have guessed at twice: though from the following more minute account of the presentation of paten and chalice by the deacon to the celebrant, in the ancient Cistercian rites, it may seem more probable that at Sarum also the deacon had the chalice in his left hand at the time of presenting the paten with his right: [diaconus] "statim post *Oremus*, opertis manibus de offertorio, tenens sinistra manu pedem calicis, dextra patenam offerat sacerdoti simul utramque manum ejus semel osculans: sacerdos simul utrumque assumens deponat," &c. From the rubric of the Sarum Missal it would seem that the priest took the paten, and put it on the altar, before he took the chalice into his hands; and then, putting down the chalice, placed the paten upon it. It is worthy of observation that, while at Sarum and Hereford the paten and chalice were solemnly offered by the priest together, in one act, with one prayer, which was the more general practice, at York they were offered by the priest separately.

church of Sarum at least, very distinct evidence of the use (whether daily or only occasional) of something equivalent; the strongest presumptions\* also—from the example of the French cathedrals, as well as from the very wide extent to which the Sarum rites were followed (whether more or less closely) in other dioceses—that its use was not infrequent in other cathedral and large collegiate and conventual churches; and therefore some probability that it was adopted—with more or less frequency—in some of the smaller churches. The question therefore still remains, What was the usual situation of the *ministerium* (to adopt a name which seems less open to exception, when speaking of English mediæval arrangements,) in churches where such *ministerium* was in use? We think we may conclude at once that there would not be perfect and absolute uniformity in this respect; any more than in respect of the *form* of the table, or whatever it was, which served the purpose. In France we had before us evidence of the use at Soissons of a certain altar behind the great altar; at Châlons sur Saone of the use of the altar of S. Peter, though the writer knows not where the altar of S. Peter in that cathedral stands. If expedients such as these were often resorted to,—(and the remarkable passage which we quoted in the June number, vol. vii. p. 227,\* from the *Cæremoniale S. R. E.* of Jacobus Gaetan seems to render the supposition probable),—in this case we cannot but reckon on some little diversity of position. Still there may have been some general principle, or rule of practice, operating to determine the aptitude, as regards situation, of such accidental expedients; and to fix, with some approximation to uniformity, the position of whatever might be expressly provided for the purpose of a *ministerium*. Now, in matter of fact, there was a general principle, or practical rule of this kind, of long establishment, and respecting which the evidence seems sufficiently clear that it prevailed in England. Micrologus gives the following reason why the missal should be toward the left corner of the altar at the gospel, or at the offertory and canon—“*cum legunt evangelium, vel cum sacrificant ut in dextra parte sint expeditiores ad suscipiendas oblationes, sive ad conficienda altaris sacramenta.*”† Now it is not distinctly said in the Sarum rubrics that the chalice and paten were presented at the right corner; in fact, there is not a word in one of Mr. Maskell's five columns to show directly on which side it was done; nor in the Roman any more than in the English uses: though in the Roman we all know, from the *Rubricæ Generales* of the missal, that it is on the right; as it has always been from the time of Micrologus to this day. But if in the English rubrics there were nothing else to be remarked than the total absence of a single word to the contrary in any of them, we might with much reason conclude that the general rule prevailed in them all. Thus in the French churches also;

\* In solemn celebration by a cardinal bishop; “Post epistolam subdiaconus . . . præparet in apto loco calicem prope altare . . . quod si non sit prope altare locus aptus, super ipsum altare præparetur calix.” *Ceremonial. Gaie-tani*, c. liii. *Mus. Italic.* p. 298.

† *De Ecclesiasticis Observationibus*, c. 9. in the Collection of Hittorpius, p. 439. col. 2.

—though at Soissons the “*mensa propositionis*” was behind the great altar, we nothing doubt that, when the deacon carried the chalice to the great altar, he passed on its south side, and ascended to its south corner. Again at Châlons sur Saone, we conceive there would be no great hazard in expressing a confident persuasion, that the altar of S. Peter is, or was, somewhere south from the great altar; but wherever it was, the priest would receive the chalice from the deacon on his right. But to the right of the priest is always the deacon’s proper place in ministering to him at the altar. To take examples from the rites of Sarum;—it is on the right of the priest that the deacon takes the paten at the preface to return it to him after the LORD’S prayer. It is on the right again that he stands to support the corporal when the priest is signing the chalice at the conclusion of the canon. And we believe we might say universally, that every ministration to the priest at the altar is performed on his right. Within the limits—very narrow limits, it is true—of our ritual reading, we cannot call to mind a single instance of anything being presented by the deacon to the priest on his left. Thus we should conclude without hesitation, that in the Sarum rites, as in the Roman, the presentation of the thurible and incense to the priest, whether before the introit or after the offertory, was made from the right side, though there is not a word in the rubrics, directing the censings, to justify an inference. Indeed we believe that the deacon is never at the left corner of the altar at all, except in receiving the benediction before the gospel,\* and in moving the book and folding up the corporal, while the priest is making the ablutions after communion, assisted by the subdeacon, at the right.†

When the Priest goes to wash after the censings of the *oblata*, the rubric says expressly, “*Eat sacerdos ad dextrum cornu altaris et abluat manus*”:—but the reader will, perhaps, wonder that we should mention this. Of course, by itself, it proves little. The *piscina* was on the right side: and though at the great altar at Sarum, a *pelvis* was presented for the washing of the priest’s hands, there is no proof that the *pelvis* was placed on the *ministerium*, as on the Roman and Parisian credence: the more ordinary practice of the priest’s washing at the *piscina* might fix the rule for his going to the right side whenever he

\* The manner of asking this benediction, as well as the benediction itself, was various, as may be seen in Martène’s *Monastic Rites*, p. 161; and in the collection of *ordos*, to be found in the 4th chapter of his work, *De ant. Ecclesiæ rit.* The precise mode prescribed in the Sarum missal, with which Hereford agrees, is found “*apud Cluniacenses, Benignianos, Bursfeldenses, Casalinos*,—in *cornu altaris sinistro a sacerdote in cornu altaris dextro stante*.”

† At the censings before the introit in the Sarum rubric there is, at first sight, the appearance of something to determine the action of the deacon in censings the priest, and of the subdeacon in presenting the gospel, to the right corner of the altar. But though we have no doubt that this was done in accordance with the rule which we are asserting, we are satisfied also that this is not the meaning of the rubric. The words following the censings, &c., are these:—“*His itaque gestis in dextro cornu altaris cum diacono et subdiacono, officium missæ usque ad orationem prosequatur*.” We have copied Mr. Maskell’s punctuation, which accurately represents the old punctuation used in our edition of the missal. But it seems plainly erroneous: the words “in dextro cornu altaris cum diacono et subdiacono” should be connected not with “his gestis,” but with “*officium missæ prosequatur*.”



washed, though in a basin: wholly apart from the ministerium, the pelvis and urceolus might be placed somewhere near the piscina, or in its recess; and the same urceolus, from which the water was poured on the priest's fingers over the pelvis, might serve the same purpose for the deacon and subdeacon at the piscina.\* All these may be reasons why the priest should go to the right corner of the altar to wash. Most true: but the uniformity wherewith the piscina is placed on the right side,† proves an antecedent rule to go to the right to the wash: and our position is, that the ministration of the water to the priest is one amongst other ministrations which always took place at the south corner. Further, the rite of washing, regarded as preparatory, was preparatory not only to the priest's ministrations at the altar, but to the ministrations of the deacon and subdeacon about the corporal, and the sacred vessels and the elements,—to those very ministrations from which the *ministerium* had its name; and so was brought into still closer connexion with that table, bracket, recess, or whatever it was. Of the subdeacon at Sarum, it is said, in the Ordo for the First Sunday in Advent, so often quoted, “*post manuum ablutionem panem et vinum ad eucharistiæ ministrationem in loco ipsius administrationis præparet*”: and so again of the deacon, “*Diaconus prius ablutis manibus . . . corporalia super altare disponet.*” The piscina, therefore, and the ministerium having this two-fold connexion in their use, it is just what was to be desired and expected that the things themselves should stand in a certain juxtaposition. Such juxtaposition seems to be all but expressed in the directions of the *Liber Usuum Cisterciensium*, (from which we have borrowed the name *ministerium*,) for the preparation of the altar, &c., before the mass:—“*Diaconus et subdiaconus, cum manipulis, eant præparare altare. . . . Postea præparent ministerium quod est juxta altare, in quo ministratur, ponentes calicem desuper cum corporali et offertorio; et sedes in quibus sedent sacerdos et ipsi ministri; et piscinam.*” But as regards the Church of Sarum, and—if a ministerium was used at Hereford—at Hereford also, the most direct proof,—and proof, we think, in itself sufficient, apart from those more general considerations which we have offered to the reader,—is to be found in the directions for the ablutions after Communion. “*Qua dicta, (says the rubric of Sarum) cat sacerdos ad dextrum cornu altaris cum calice inter manus . . . et accedat subdiaconus et effundat in calicem vinum et aquam*”:—just so at Hereford, “*Postquam communicaverit, eat ad dextrum cornu altaris cum calice et abluat eum cum vino, &c.*” We have seen at Sarum, that, when the cruets were brought in, they were put in the same place with the pyx of breads and the chalice; that is, on the ministerium.

\* We hope in another number to add a few words on the uses of piscinas, respecting which some misapprehensions have prevailed. What we have to say, we should scarcely be able to compass into the space of a note; nor have we time just now.

† It is not forgotten that a piscina is sometimes found on the north side of a chancel. But this is no exception to the alleged uniformity, if there is, or has been, one on the south side also. That on the north may have been intended for a different purpose.

But if the ministerium were on the north side, why, when the priest requires wine and water, should he be directed to carry the chalice to the south? or taking the matter the other way, and supposing the rubric to be framed in conformity to a general rule, that these ministrations be made on the south side of the altar, how can it be supposed that, in the face of such a rule, the ministerium should be placed on the north?

We think this is enough as regards position. We are unable to produce more explicit and positive evidence from ancient documents: though we ought not to forget Martène's description of the ministerium at Amiens, which we have already quoted more than once:—"In Ecclesia Ambianensi, dum sacerdos in missa sollemni legit epistolam quotidie diaconus stans ad ministerium, sive parvam mensam, *quæ est a latere epistolæ*, vinum et aquam miscet in calice," &c. Considering the particularity and circumstance of this description; that the mixture was made by the deacon; that it was while the celebrant was (privately) reading the epistle; that the rite was thus performed *quotidie*; as well as, that the ministerium was a small table, and on the epistle side;—we have, perhaps, no right to doubt that every particular was taken by Martène from the documents before him: only, as it is his habit to describe the different practices, which come before him, in the very words of the ritual books which supply them, we have thought it necessary to take notice that in this instance he has failed to do so; or at least has failed to distinguish the words of his authority from his own. But still, if in consequence of this failure the smallest doubt should fall upon his testimony; if it be thought probable that he had inadvertently, or in the way of commentary, thrown in a circumstance which was not in his authority;—in that case we may not indeed have express and unquestionable evidence, that the ministerium was on the epistle side, in this one cathedral of Amiens; but we shall have instead the judgment of Dom. Martène, that the epistle side was the general position of the ministerium, when such a table was used for the preparation of the chalice. So that either way, something is added to our proofs: and from the whole, we think, we need not have any difficulty in concluding, that generally the ancient place of the ministerium, where it was used, and particularly in England, was the same as that prescribed for the Credence in the Roman *Cæremoniale Episcoporum*, and in the Rubricæ Generales of the Paris Missal.\*

\* There is one thing bearing on the position of the ministerium at Sarum, which we meant to adduce as evidence; and which we think would not be without force, if more proof were wanting. But though we have not cared to lay any weight upon it as evidence, yet we are unwilling wholly to pass it by, on account of the occasion which it affords of some rather curious and instructive comparison with other rituals.

We have pointed out above that, in the Paris edition, 1516, of the Sarum missal, there is a rubric, not mentioned in Mr. Maskell's "Ancient Liturgy," directing the preparation of the chalice. The time specified for this ministration is—after the priest, with his ministers, have said privately the gradual and alleluia, or whatever else the day requires to be read and sung between the epistle and the gospel. It appears, therefore, that the subdeacon, to take his part, in this private reading, came,

The writer very much wishes that he were able to offer any probable grounds on which to conjecture the *extent* to which the use of a ministerium prevailed in the English churches. But the reader must bear in mind that we have not accurately determined even the extent to

after the epistle, and joined the celebrant and deacon in the sedilia: and there he would leave them when he went to prepare the chalice; for which service he had the assistance of an acolyte. After removing the veil and the paten from the chalice, putting the host or hosts on the paten, and pouring the wine, he was next to ask of the celebrant the benediction of the water. But he is not directed to carry the *phiola* to the celebrant: and it can scarcely be supposed that the celebrant comes to him; for, from the words following the benediction, "*sacerdos vero iterum sedeat in sede sua*," we may fairly infer, that the celebrant merely rose from his seat to pronounce the benediction, and then sat down again. Where then does the subdeacon ask the benediction of the water? We believe the true answer is suggested in Martène's MS. Ordinary of Bayeux, in the account of the preparation of the chalice by the subdeacon in that church,—"*offerat [subdiaconus] de loco in quo ipse stat benedicendum sacerdoti*." . . . There is not a word in the Sarum rubric to intimate that the subdeacon, after pouring in the wine, left his place to ask the benediction of the water: therefore it is probable *primâ facie* that he remained standing by the ministerium, and merely turned toward the priest, with the *phiola* in his hand, to say *Benedicite*. If this were so, it seems no unreasonable conclusion, that the ministerium and the sedilia were on the same side of the altar, and not far apart.

But thus far we have not laid before the reader all the circumstances to be compared in this part of the two rituals of Sarum and Bayeux. At Bayeux the subdeacon poured both wine and water into the chalice, put the paten and host upon it, covered all with the veil, and presented the whole for benediction: this, however, does not at present much concern us. What does concern us is, that the Bayeux MS. says, "*totum offerat de loco in quo ipse stat benedicendum sacerdoti, sive episcopo si præsens fuerit*";—that is, if the bishop is present and does not celebrate. But if the bishop is in his own stall (as the MS. describes it) in the choir, at the eastern extremity of the other stalls "*ex parte decani*," what becomes of our argument for the proximity of the ministerium and sedilia? Some readers may incline to imagine that, in the case of the bishop's presence, the particular circumstance of the subdeacon's presenting the chalice for benediction "*de loco in quo ipse stat*" cannot be meant to apply. At first sight there may certainly be a difficulty: and if the benediction were asked and given in the same form as at Sarum, it would scarcely be credible that, while the choir were singing the gradual, the subdeacon, from the side of a table, or shelf, near the altar, should in a loud voice address the bishop in his stall, "*Benedicite*": and the bishop, from his stall or throne in the choir, answer in the words of the Sarum benediction. But fortunately we are able to produce an example parallel to this of Bayeux, from another ritual, so clear as to remove all difficulty and uncertainty. In the ancient Roman Pontifical which we quoted in a former number, (Venice, 1572.) in the *missa coram pontifice*, this very case occurs of the bishop being in his seat at a distance from the altar; and this is the direction of the rubric:—"Cum autem subdiaconus est impositurus aquam in calicem: *ostendit prius ab altari ampullam pontifici*: alte eam elevando; supra quam pontifex *facit signum crucis nihil dicens secundum morem Romanæ Ecclesiæ*." The like benediction by the sacred sign was no doubt given in silence at Bayeux: and had it not been for this rule at Bayeux, that when the bishop was present, though in the choir, the chalice should be blessed by him, the circumstance of the subdeacon's presenting it "*de loco in quo ipse stat*" would probably not have been mentioned: for no direction on the subject would have been necessary, any more than at Sarum where no direction is given; but the subdeacon would have done this of course, just as at Sarum we believe he did. The important difference in the two cases of the benediction being asked and given respectively by words and by signs is necessary to our conclusion. If the reader thinks that such a difference should hinder us from arguing at all from the one case to the other, we do not care to pursue that point. We are content that he

which it prevailed in the cathedral church of Sarum itself. It must not be forgotten, that there is no distinct and definite mention of any place for the preparation of the chalice in the printed editions of the

should take merely the suggestion from Bayeux, and determine its applicability to Sarum from all the circumstances proper to Sarum.

In our last number, while the writer of these pages was noticing the existence of some coincidences between the ritual of the churches of Sarum and Bayeux, a correspondent was communicating to our readers that the clearstory of the nave of Bayeux is attributed to an English king; and that the choir is said to have been the work of an English bishop. Moreover, the period assigned for the building of the choir agrees with the period of the rites described in the MS. which we were referring to: for the date assigned by Martène to the MS. is about the year 1300: and as it does not appear to describe any new rites, but those actually in use, the probable inference is that they are the identical rites practised in this choir of the thirteenth century from its opening. One point of agreement we mentioned in our last number, namely, the "*osculum pacis*" to the ministri after the *confiteor*, when the bishop celebrates: we noticed at the same time the apparent difference between them in this matter, that at Sarum the kiss is given by a presbyter celebrant also. A kiss in this place is less rare than has been imagined: if the reader were to take the trouble to look into Martène, he might add to the examples which we gave in our last number. Still if the practice was not common, the agreement between the two rites, as far as it goes, is worth observing.

Another coincidence in a minute point is this. Mr. Maskell, (p. 21.) observes of the like *Rector chori* in the Sarum missal, that "it appears to have been, if not peculiar to England, yet chiefly adopted in her churches." The office seems to have been the same as that of *chorista*, which is met with in other rituals: and under this title the reader may find its duties described, as performed now, in the Rubr. Gen. of the Paris missal. But in the Bayeux Ordinary we have *Rectores chori*, as at Sarum. We will only mention one more point of agreement; which is curious, as on each side there is a little ambiguity, which a comparison of the two may possibly enable us to remove. We have the ordo for the First Sunday in Advent in each church, which is one of the regular times for the deacon and subdeacon to wear the chasuble. In the Bayeux Ordinary, the direction for the habiting of the priest and his ministers is, "*Diaconus et subdiaconus casulis, sed sacerdos more sacerdotis; alii autem suas in parte aliqua non levantes.*" In the account of the procession to the altar, in the ordinary of the Sarum missal, is this direction for the habits of deacon and subdeacon;—"Diacono et subdiacono casulis indutis scilicet quotidie per adventum, &c. . . . manus tamen ad modum sacerdotis non habentibus." Thus far, whatever be the meaning of the direction, the close agreement of the language scarcely leaves room to doubt that the two ordinaries mean the same thing: and the construction which will perhaps naturally occur to most readers is, that in both cases the priest should have his hands joined, over the front of the chasuble, on his breast; whereas the deacon and subdeacon should keep their hands under, allowing the chasuble to hang freely down in every part. But then, as regards the chasubles of the Bayeux deacon and subdeacon, Martène suggests that, instead of "*in parte aliqua non levantes,*" we ought perhaps to read "*nonnihil levantes;*"—an emendation, to be sure, which does not at first sight recommend itself; for it fails to convey any distinction between the manner of the ministri and that of the priest: yet we may be satisfied that Martène knew too much of these matters to suggest such an emendation without some reason for it. Now we believe that, by recurring once more to a book of Roman ritual, we shall discover the ground of Martène's suggestion. In the *Cæremoniale S. R. E.* of Jacobus Galetan, in the same part of the book which we have elsewhere referred to, prescribing the ceremonial of solemn celebration by a cardinal bishop, (cap. liv. Mus. Italic. p. 310.) is the following account of the manner in which the chasuble is worn by deacon and subdeacon. After directing that they shall assist the cardinal bishop when he puts on the sacred vestments, themselves being habited—the deacon in alb and stole, the subdeacon in alb;—it goes on;—"quo induto, accipiant manipulos et planetas, nec plicent eas a



Sarum Missal\* ; and that even the expressions "locus ubi panis, vinum et aqua disponuntur," and "locus prædictæ administrationis," are obtained from the ordo for Advent Sunday in the Consuetudinarium, and from Mr. Maskell's MS. Still the printed rubric of the ordinary of the Sarum Missal—particularly that for the presentation of the paten and chalice by the deacon at the offertory—disposes him to believe that in the cathedral of Sarum, the ministerium was used at the great altar always ;—unless perhaps in a mass for the departed. In solemn *missæ de defunctis* at minor altars, it would seem probable that a ministerium was dispensed with, if only on the ground that, sometimes at least, there would be nothing at hand which would serve ; for it seems quite incredible that many of the altars should be furnished with any sort of bracket, or anything else, expressly for the purpose of a ministerium : and if the reader remembers that the water is not blessed on being poured into the chalice in the *missa de defunctis* in the

*dextris, nec a sinistris, sicut faciunt sacerdos* [sacerdotes], sed ab anteriori parte elevant eas super brachia, ut ministrare possint prout fuerit opportunum." It appears, therefore, that the recognized *mos sacerdotum* in wearing the chasuble consisted in having the superfluous width of this vestment laid in folds on the arms. The *mos ministrorum* is thus described in Merati, (p. 336):—"planetæ autem plicatæ ministrorum sunt ejusdem formæ et coloris ac illa celebrantis, sed tamen sic plicatæ, ut pars anterior replicetur interius usque ad medium, vel revolutæ etiam ante pectus et tantum aciculis, aut quibusdam vittis, sive ligaculis firmantur, ne pars eorum anterior decidat." Now these two descriptions of the *mos sacerdotum* and *mos ministrorum* answer well enough to the terms of the rubric in the Sarum Ordinary : and the *mos sacerdotis* in Gaetan, no one will doubt, is the very thing referred to in these terms in the Ordinary of Bayeux : are we not then compelled to believe that the *mos ministrorum* at Bayeux is the same with that described by Gaetan and Merati? Be this as it may, there is at least plausible ground to be alleged for Martène's emendation. But if now we turn to the ordo for the First Sunday in Advent, from the Sarum Consuetudinary, we shall perhaps, after all, see reason to be content with the reading of the Bayeux MS. as it is. The account which this ordo gives of the habits of the ministri sacri on proceeding to the altar is this : "diacono et subdiacono casulis indutis, manus tamen ad modum sacerdotis *extra casulam non tenentibus*." We cannot but understand this to mean that the hands were not *extra casulam* in any manner. And our conclusion is, that both at Bayeux and at Sarum the deacon and subdeacon proceeded to the altar with their chasubles hanging freely down ; and that they folded up, or rolled up, the front after they came to the altar : for they must of necessity have set their arms at liberty in some manner before the censuring of the altar.

It will be remembered, that the *planetæ plicatæ ante pectus* are still prescribed for the ministri sacri in the Rubr. Gen. of the Roman missal, in Advent, Lent, &c., *exceptis excipiendis* : but we conceive that they are for the most part out of use, except where they appear as a *revival* of ancient practice. In an extremely interesting article on the ecclesiastical and religious state of Spain—especially interesting to ecclesiologists—which appeared in the *Dublin Review*, two years ago, this use of the *planetæ plicatæ* is mentioned amongst things preserved in the churches of that country which have disappeared elsewhere. It should seem too, that this is amongst the ancient usages which have been revived by the Romanists in this country. In the "ordo recitandi," &c., for the present year, the days on which the rubrics prescribe the *planetæ plicatæ* in the mass, are regularly marked ; while in a copy for 1845, which we happen to have by us, not the smallest notice is taken of this appointment.

\* The reader of course will not understand this assertion as applying to any other printed missals, than those which have been before us in this paper ; viz., Mr. Maskell's of Rouen 1492, and the Paris 8vo. of 1516.

Roman rites, this may add to the probability that the ministerium was dispensed with at Sarum, in solemn masses for the departed, at whatever altar. If a ministerium were used every day in the daily mass at the great altar, we should perhaps scarcely doubt that it was also used as constantly in the daily mass of the Blessed Virgin in her chapel. Was it used at a solemn mass *in capitulo*? Here we cannot help again recurring to the rule quoted above from the Cæremoniale S. R. E. of Jac. Gaetan. The writer knows not if there is now, or ever was, in the chapter house at Sarum, any "locus aptus"; and in his ignorance (not very creditable to him) conceives that the presumption is against it. And so he cannot but think that in many, or most, of the smaller churches where the Sarum use prevailed—even in those where solemn celebration was frequent or regular—the chalice would usually be on the altar from the first;\* and would there be prepared after the epistle, as described in the Roman Ordo of Gaetan, and, as we have seen, was practised in the monastery of Casale. For himself he must disavow any such comprehensive acquaintance with the results of observation of existing remains, as could justify him in founding on it any confident opinion on the arrangements usually prevailing in ordinary parish churches. His own very limited observation and imperfect knowledge of the observations of others incline him to believe, that in them the use of a distinct ministerium—understanding thereby such a table, bracket, or recessed shelf, as, besides the cruets, should allow the chalice to be prepared on it, as prescribed in the Sarum rubrics—was comparatively rare. But in saying thus much, he is perhaps transgressing the limit which he ought to fix to his speculations.

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## ON VULNE SYMBOLISM.

### (A Communication.)

It is a matter of extreme *prima facie* probability, that a Christian church, symbolising as it does the Divine Passion, should contain some type of the five Blessed Wounds. An ingenious and able writer in the *Écclesiologist*, deeply impressed with this probability, has conceived that he has discovered the symbol of the Wound in Our Blessed Lord's side, in those curious windows commonly called Lychnoscopes, while at the same time, he considers that the western windows of the aisles of churches symbolise the Wounds in His feet. This gentleman, subsequently, while adopting Mr. Carlos's confession theory, still adheres to his own symbolism; considering the practical use and symbolical import quite consistent, a general principle in which I perfectly agree with him. It is my object on the present occasion to consider briefly the logical value of these theories, in the course of which I shall, in

\* We believe there is not a word in the Sarum rubrics to direct how the chalice shall be prepared in the *missa privata*: but, in truth, we have scarcely found any directions in the Sarum missal for low mass: it is mentioned sometimes, but very rarely.

one branch of the subject, recommend a contrary one, though merely as a theory, (one, however, which I trust has strong corroborative testimony to back it up), and which, as such, must be confirmed or refuted, by abler hands than my own.

First, respecting *Lychnoscopes*. Arguing *a priori* respecting the symbol of the Wound in Our Blessed Lord's side, we should imagine that it would be found in connection with one of the sides of the nave, representing as that does His Body, as the chancel does His sacred Head. Also we should suppose that it would be conspicuous and of some considerable dimension, and finally and chiefly that it would serve as a portal of the church. The last fact is what I chiefly insist upon. The method in which this Wound is regarded, is of necessity very different from that in which the others are viewed. They were the causes of suffering; with them we connect the priceless and inconceivable agonies which purchased our salvation. *Dimension* would have no natural connection with their symbol, whatever it might be. But the fifth Wound has no such associations of suffering. "*Latus ejus non percussit aut vulneravit sed aperuit, ut illic quodammodo vitæ ostium panderetur, unde sacramenta Ecclesiæ manaverunt.*" (S. Aug. in Cat. Aur.) It tells of the consummation of the sacrifice:—

Unda manat et cruor,  
Terra, pontus, astra, mundus  
Quo lavantur flumine:—

when the Holy Body was no longer capable of feeling pain. Its associations are those of triumph and peace. From this wound both water and blood flowed. The water and the blood typify the sacraments of the Christian Church,—

Ad lavacrum præbet undam,  
Ad coronas sanguinem,—

thence they are assumed to typify the Christian Church herself; from this wound it is said that she is born, and language expressive of this idea is found in ecclesiastical writers. The creation of Eve from the side of Adam is assumed as the type of this birth of the Church, "*ita et quomodo Eva facta est ex latere Adæ dormientis, ita et Ecclesia formatur ex latere Christi in Cruce pendentis.*" (Pseudo-Aug. de Symbolo, quoted in the *Monographie de la Cathédrale de Bourges*.) So that out-flowing in some way would surely be connected with its architectural type.

How far does the *lychnoscope* realise this idea? First, it is found in the chancel. To be sure, symbolism could not be, and never was pushed to mathematical nicety, but still it does appear stretching the licence very far, when the symbol of this Wound is placed in that part of the church which typifies Our Blessed Lord's Head. Secondly, it is not a portal of the church, nor is it by any means conspicuous. Still if there were no part of the church which had superior claims to be recognised as the symbol of this wound, none which was connected with the side of the nave, especially its south side, (in conformity with the tradition, not, I need not say, the universal one, which assigned the Wound

to the left side,)\* which was very conspicuous, and often elaborately beautiful, which served as the principal entrance to the church, and which is always found to be internally in close connection with the laver of the new birth, (symbolised by the water which flowed from Our Blessed Lord's side,) the claims of the *Lychnoscope* might be allowed a hearing. In the presence, however, of a rival so superior in all points, I can hardly conceive that it would have any prospect of being so recognised. I have, as all your readers will perceive, been describing the principal side entrance of the church, (porch or simple door, according to circumstances,) which is generally found on the south side, both in parish churches and in cathedrals, which latter are destitute of *Lychnoscopes*. Supposing there to be any thing in this theory, it would serve to explain why the side entrance is so seldom found in the most western bay, which would at first sight appear to be the most natural position. I merely throw this theory out as a suggestion to be considered by the readers of the *Ecclesiologist*. If the symbol of *this* wound is to be sought at all in the chancel, (a notion which I think in itself inadmissible,) the *Priest's door* would surely have claims superior to the *Lychnoscope*. I wonder this consideration has not previously occurred either to the able author of the articles in question, or to others who have interested themselves in the question.

It may be alleged, that the idea of entrance is more immediately connected with a door than that of exit. This I do not deny, but it is no valid argument against the proposed symbolism. For the door is likewise an exit, and any such rigid system of symbolism as would exclude any but the symbolical use of the particular part of the church is almost impossible; and certainly this is not a case in which we have any right to demand it. Besides, a passage which I shall bring forward from S. Augustine, forestals in a remarkable manner this objection. Of course this symbolism is one of the *ex post facto* sort. A side door is a matter of necessity in a church. Side doors were therefore adopted. Then the symbolisers, as in other cases so in this, laid hold of a side door as a text whereon, seeking as they did sermons in stones and good in every thing, to build Christian teaching. The great west door seems to have been chiefly used as the exponent of the doctrine, "I am the door." This then left the side door free to be adopted as the symbol of some other portion of the Catholic verities. I do not suppose or mean to imply that the notion of "*the door*" was excluded from the side porch, but I cannot help thinking that the sacred wound was in this case the dominant idea, at least in the cases where there was also a west door. Of such a symbolism respecting the west door, the most remarkable instance which has come to my knowledge (I have never seen it) is the early Pointed door from the narthex to the nave of the famous church of S. Gereon at Cologne. On the tympanum of it is

\* The authors of the *Monographie de la Cathedrale de Bourges* are very strong advocates for the prevalence of the tradition in favour of the right side. This difficulty is of course even stronger with regard to the *Lychnoscope*. There are more north porches than north *Lychnoscopes*.



a mosaic of Our Blessed LORD in the act of benediction, with a book in His left hand on which is written, Ego sum ostium, and ΕΓΩ ΕΙΜΙ Η ΘΥΡΑ. There is a Majesty in the tympanum of the Romanesque west door at Rochester. In France the Doom occurs in the tympanum of the west door at Bourges. In the original First-Pointed west front, moreover, of Bolton priory-church, a Vesica niche (which must clearly once have held the figure of the Divine Word) immediately over the west door interrupts an arcading in a remarkable and abrupt manner. But it is hardly worth while to multiply instances of what is so very common throughout the whole extent of the Western Church. The usual position of the doom in the Eastern Church (frescoed internally at the west end) is another example of the feeling. Similarly the Doom is frescoed at Albi over the west door internally, and it is introduced into the west window at Fairford. (I presume it will be acknowledged that Mr. Winston has proved that the Fairford glass was originally made for the place which it now occupies.) It is, however, evident that this internal figuring of the Doom is not such perfect symbolism as the external one. On the other side, two remarkable instances of *this* symbolism being introduced over the side door of small churches which had no western one, have come under my notice. One is in the symbolical Romanesque church of Adel, near Leeds. Here, over the porch, is not only found the Majesty between the evangelistic symbols, but a representation of Our Blessed LORD, under the type of the flower on the stem of Jesse, between the seven candlesticks. The other instance is that of the north porch (semi-Romanesque) of Lullington church, Somersetshire, described in the *Ecclesiologist* for November, 1846, among the Ecclesiological Notes. Over the south door of Ely, which also possesses a western one, the Majesty is placed. But, I repeat it, the one symbolism of "The Door" in no way prevents the other of "The Wound," any more than the symbolism of the chancel representing Our Blessed LORD's Head, and the nave His Body, is incompatible with that of the chancel representing the Church triumphant, and the nave the Church militant. I am not unmindful of the difficulty which sometimes occurs of churches possessing two porches in all respects symmetrical on the north and on the south sides. This difficulty is, however, only parallel to that, which—according to the lychnoscopic theory—occurs in those churches which possess double lychnoscopes. At the same time I am not disposed to adopt the suggestion of the author of the article upholding the theory in question, that such anomalies are to be explained by a desire of the architect to display the symbols to both divisions of worshippers, both those coming from the north, and those from the south; for that as only one side of the church could be seen at a time, such a double representation was admissible. I confess I cannot agree with this proposition, which, pushed to its legitimate extent, involves the whole "show-side" system. The best explanation seems to be, at once to acknowledge that there are certain cruces in every ecclesiological system which we are not yet competent to explain, but which, on the other hand, if of comparatively rare occurrence, are no

valid argument against the theory. The subject is too abstruse to enter upon in the present paper, but I very much wish that some one competent to the task would analyse the different results of the two systems of church-arrangement, one of which connected the Doom, and symbolism of Our Blessed Lord being the Door, with the west door, and the other with the chancel-arch and the Holy Doors of the screen. The latter symbolism will not at all help the Lychnoscopic theory, the symbolism of the Body Mystical, and that of the Body Natural, being in either case two quite distinct things. The Doom in Lincoln cathedral over what in a parish-church would be called the priests' door is a curious fact.

But in truth I believe I have been arguing at greater length than I need have done, for the type of the wound which S. Augustine (as quoted in the *Catena Aurca*) gives may of itself, I think, be assumed as decisive of the question: "*Hoc prænuntiabat quod Noe in latere arcæ ostium facere jussus est, quo intrarent animalia quæ non erant diluvio peritura, quibus præfigurabatur Ecclesia.*" It is but fair to say that I conceived the theory, and wrote the first draft of this paper before I was aware of this passage, which therefore comes in the light of the strongest corroborative testimony. I thought it therefore better to reserve it as such, leaving my main argument untouched.

With respect to *Pede Windows*, I have only one observation to make. If the wounds in Our Blessed Lord's Feet were symbolised, it would be but natural to suppose that those in His Hands were also marked, and I should therefore earnestly recommend that the end windows of transepts should be carefully examined in connection with the "*Pede Windows*," in the same churches. I need not say that these, if any, are the windows in which the symbols of these wounds must be looked for. Your correspondent has not been unmindful of this, but he has not entered as fully into this point as I could have wished. This theory seems to me a far more reasonable one than the Lychnoscopic one, and by no means dependent on it. There is no discrepancy between it and mine of the positive symbolising the Wound in Our Blessed Lord's side. As I have said above, the Wounds were very different, and so we should expect different symbols.

The fact of only about a tenth of the parish churches of England being cruciform, is a curious symbolical fact, and shows how little right we have to anticipate every symbol in every church. Still in cathedrals we should look for this all-sufficiency, rather than anywhere else; and yet, as I have said above, lychnoscopes do not occur in them, a thing in itself I should think impossible, supposing them really to contain so important a symbolical meaning as the one assigned to them. On the other hand, the porches of our cathedrals are often of an extreme richness, as for example at Hereford: and where there is no porch, a side door will be generally found, as at Ely, where this door (of Romanesque,) is extremely rich. Side doors are also of nearly universal occurrence in college chapels, which seldom have western doors. The only exception to their being found which I can at this moment recollect in an ante-

reformational college chapel is at Winchester college. Here the south side of the ante-chapel is fringed with chapels. So to conclude: side doors are found in every species of place of worship in every age of Christian architecture; lychscopes are only found in parish churches, and chiefly in one age. Which therefore of these is most likely to be the counterpart of that symbolism which S. Augustine assigns to the side door of the Ark?

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#### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE Lord Bishop of New Zealand has signified his wish to continue a patron of the Society.

The Lord Bishop of Brechin has signified his desire to become a patron.

M. Henri Gerente, of 13, Quai d'Anjou, Paris, has been elected an honorary member.

The following ordinary members have been elected:—

Rev. J. C. Abraham, M.A., King's College, Cambridge; Eton.

C. W. Burleigh, Esq., Architect, Leeds.

Rev. E. Dean, M.A., Lewknor, near Oxford.

Charles R. Moate, Esq., Ponder's End, Enfield.

Harry C. Saunders, Esq.

J. C. Sharpe, Esq., 19, Fleet-street.

The Committee wish to announce that they are in hopes of being able to secure a room in London, and to hold occasional meetings during the coming winter.

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#### OXFORD ARCHITECTURAL SOCIETY.

THE First Meeting of the Society, in Michaelmas Term, was held on Wednesday, November 4th.

The Reverend W. B. Heathcoate in the Chair.

The following new Members were elected:—

H. P. Liddon, Esq., Christ Church.

J. E. Bowden, Esq., Trinity College.

The Treasurer read the Report of the Committee and the list of presents.

The attention of the Society was directed to the change in the Officers and Members of the Committee which is to ensue in the present Term, and the five following gentlemen were proposed in the room of those Members of Committee who retire by rotation:—

The Principal of Brasenose College.

The Rev. T. Butler, of Magdalene College.

The Rev. H. Ellison, of University College.

Mr. Lingard, of Brasenose College.

Mr. Guy, of Lincoln College.

The provisions of the Rule which regulates the nomination of other Candidates in the place of those named by the Committee, were then

recapitulated to the Society, and the Report alluded to the election of a President from among the Vice-Presidents, and of two Auditors, not Members of Committee, which will take place at the same meeting.

The Committee had much gratification in announcing, that the work on Monumental Brasses is nearly through the press, and of acknowledging their obligations to Mr. Evans of Hampstead, Mr. Manning, President of the Cambridge Architectural Society, and to Mr. Nicholls, the editor of the *Gentleman's Magazine*, and to several other gentlemen for the assistance they have afforded.

The Committee had received the names of two hundred subscribers, and the Report ended by calling the attention of Members to the *Hand-book of Ecclesiology*, published by the Ecclesiological Society.

Mr. Jones, on behalf of the Dorchester Sub-Committee, announced the near completion of the restoration of the sacrum of the Abbey Church. The painted glass, however, was not yet fixed in the window.

Mr. E. A. H. Lechmere, of Christ Church, one of the Committee, read the first part of a paper, illustrated by plans and drawings, "*On the Architectural Antiquities of the Cathedral of Basle.*"

Mr. Lechmere commenced, by briefly enumerating the leading events in the early history of the Cathedral, which was founded by the Emperor Henry II., in the year 1010. He then proceeded to trace the remains of the earliest and most curious portions of the building, referring at the same time, for collateral evidence, as to data, &c., to the few muniments which still survive the general wreck of the archives once belonging to the cathedral.

The cathedral, which is dedicated to the Blessed Virgin, and is as usual built in the form of a Latin cross, consists of a nave, decidedly the earliest portion of the edifice; two aisles on each side; two transepts, or cross aisles, and two towers at the west end.

The prevailing style which characterises the earlier portions of the cathedral is the early Romanesque, while in the later additions, the style which prevailed towards the middle of the fifteenth century, called the Third-Pointed, is chiefly perceptible.

Basle Cathedral possesses an advantage which distinguishes it from most other Continental churches, namely, that of being complete, although chiefly built in a transitional period; its leading features harmonize with each other, and form a whole of surpassing beauty.

Mr. Lechmere then proceeded to a minute description of the west front, the towers and their details; the north porch, and other portions of the buildings, and concluded with some general remarks relative to the architectural character of the edifice.

The Chairman returned the thanks of the Society.

Some conversation arose respecting the date of the Cloisters, and Mr. Portal, of Christ Church, noticed two Romanesque churches in Sicily, one at Moriani, near Palermo, and the other, attached to the Palace of the Viceroy. It appears that these were richly ornamented with Mosaic work, composed of agates and other rich materials.

The next Meeting of the Society will be held on November 17th.



## EXETER DIOCESAN CHURCH ARCHITECTURAL SOCIETY.

A QUARTERLY meeting of the members of this society was held at the College Hall, on the feast of S. Simon and S. Jude; the Rev. Chancellor Harrington in the chair.

The Rev. N. Lightfoot, one of the honorary secretaries, read the Report. . . . " Within the last two months, designs have been laid before the committee, for rebuilding the parish church of Virginstowe, which has been for some time in such a state of decay as to be unfit for Divine Service; for reseating and otherwise altering the parish church of Sandford; and for rescating that of Halberton. The first design submitted to them for the church of Virginstowe was very deficient in ecclesiastical character, and defective in its details; but though the Committee were wholly unable to recommend its adoption, their suggestions for its improvement were so well received, that the new plans, laid before them at their last meeting, were fully approved. It is not to be a church of much pretension; it has, however, that correctness in proportion, which always characterised the plainest of the medieval churches.

" A design for rescating and otherwise altering the church of Sandford, was generally approved. The parish is one of considerable population, for which the area of the church is quite insufficient, and as a consequence, perhaps, in this case a necessary one, very extensive galleries, both at the west end and at the sides of the church have been in former time erected. They are of an unusually heavy appearance, partly perhaps from want of height in the church itself. Your committee could not but express their regret, that in such extensive alterations as are here proposed, no diminution of these galleries is contemplated. These alterations comprise the lengthening of the chancel, the heightening the nave of the church, by the addition of a clerestory, the reseating of the church throughout, and the raising of the present low tower, which was made necessary by the increased height of the nave. The whole of these changes appear to your Committee to give a very improved character to the church. The clerestory, though not a common feature in Devonshire churches, is ordinarily one of great beauty, and in some parts of England is almost universal. The lengthening of the chancel gives a distinct and marked character to this the most necessary portion of a church, which has in many cases been almost lost from the removal of the screen, and the uniform pewing of the nave, chancel, and aisles. The new plan for reseating the church, though not as excellent as it might be, is as good as the circumstances of the case will allow, and is a manifest improvement upon the present most unsightly arrangement. It fortunately happens, in the present case, that the old oak standards have been preserved, having only received a high framework of deal. The design would be much improved could open benches be substituted for a very high and large pew in the chancel, held by a faculty. Mention was made, incidentally, some time since,

in proof of the improving taste of the present day, that the subscribers to a memorial to the late Sir H. Davie had, by a very large majority, decided on an obituary window, in preference to a monument; the resolution has been carried out, and the stained glass for the east window is now ready for insertion. Your Committee must not be understood as here giving an opinion upon the propriety of selecting the altar window for such a memorial.

"The church at Halberton will be also much improved by the proposed alterations, though there are portions of the plan which the Committee would prefer to see arranged in a somewhat different manner. On the plan there is the absence of a central passage, an arrangement which ordinarily is offensive to the eye, deficient in symbolism, and inconvenient in practice; in this case, the evil is remedied in part, by the nave seats being all movable benches.

"Your Committee are enabled to report very favourably upon the increased efficiency of the Society in some of the distant parts of the diocese. The District Committee at Plymouth are in full activity, and are acting cordially with the Central Committee, in carrying out the objects of the Society.

"A District Committee has also been formed at Truro, which may fairly be looked to as a means both of increasing the operations of the Society in Cornwall, and of extending the acquaintance of the Society generally with the very interesting Cornish churches. The Society may also look forward to the receipt of many learned and interesting papers from distant members, who will readily give their time and talents to the illustration of various subjects of ecclesiological interest, but who might be prevented by distance, from reading their papers at Exeter. When District Committees are formed, these papers will commonly be read before the district meeting, and then copies of them be forwarded to Exeter. This has been done at Plymouth, and a paper is also in course of preparation by a member of the Truro Committee.

"Since the last meeting—sheet eleven of rough notes for correction, of the Churches in the Deanery of Ipplepen, has been laid upon the table.

"Your Committee have great pleasure in reporting the forward state of the next number of the Transactions.

"In conclusion, your Committee would remark that though their report of proceedings be short, it is in every respect satisfactory; the number of members is steadily increasing, church restoration proceeds with a firm, if not hasty step, and it is perhaps no presumption to infer, that even in cases where the advice of the Society is not directly sought, its influence is beneficially felt, and many instances may occur where alterations made under the Society's auspices become the model for other restorations."

The minutes of a meeting of the members of the Plymouth Branch Society, held on the 9th September, were also presented and read.

Two new members were elected.

An extremely interesting and able paper descriptive of Collumpton church—referred to in the Report, and intended to be printed in the

forthcoming number of the Society's Transactions—was read by Mr. De la Garde, to whom a vote of thanks was unanimously passed.

A paper on the "Monumental Brasses of the Middle Ages"—also referred to in the Report, and contributed by Charles Spence, Esq., one of the Honorary Secretaries of the Plymouth Branch—was read by the Rev. W. Sloane Evans, one of the Honorary Secretaries of the Diocesan Society.

The paper was listened to with deep interest, and a vote of thanks to Mr. Spence, being proposed, was carried by acclamation.

Thanks were voted to the Chairman, and the meeting separated.

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## NORTHAMPTON ARCHITECTURAL SOCIETY.

THE Annual Meeting of this Society was held at the George Hotel, the Marquis of Northampton in the chair.

The Rev. H. Rose read the Report. Having alluded briefly to the spring meeting at Oundle, and to some presents which had been made to the Society, it proceeded to the many restorations and repairs of parish churches which directly or indirectly were to be ascribed to its influence. Hellidon church was spoken of as completed, and meriting much commendation. The schools of Sibbertoft, recently opened, were noticed as highly creditable to the architect, Mr. Law. The restoration of Spratton church by Mr. Scott, was particularly noticed. The church of Benefield, entirely rebuilt by Mr. Watts Russell, was mentioned, as well as the restoration of the windows of Rockingham church with Powell's glass. The monials of the windows of Gayton church have been restored, and Powell's glass introduced into the windows. The high pews in Ecton church had all been cut down to a proper level, and other improvements effected.

The Rev. W. Thornton proceeded to read a paper on the principles of early glass painting in Normandy, and their application to English churches. Mr. Thornton commenced by observing that the introduction of painted glass into churches was not earlier than the twelfth century, at least nothing earlier had been discovered. But it would appear that the introduction of painted glass was coeval with the introduction of glass at all, for scarcely a single specimen of plain glass exists even of that period. It would seem that the possibility of correcting the effect of the numerous lines of lead (for the quarries rarely exceeded five inches) by the introduction of colour, became at once apparent. The mode of producing the beautiful blue introduced into windows of that date was not known in the twelfth century. All the glass of that colour was obtained by robbing the earlier works of a lost art. The earliest specimen of glass painting in Normandy occurs at the cathedral of Coutances, where the shadows are produced by cross-hatching with a brown pigment. The cross-hatching disappears at the distance at which the window is ordinarily seen, and the effect struck Mr. Thornton as better and more cheerful than when the glass was wholly tinted. By

the middle of the thirteenth century the use of metallic oxides became known, and valuable examples of the rich colours and brilliant style which followed the discovery are to be seen in the cathedrals both at Rouen and Coutances. The fourteenth century witnessed a discovery of importance in the property of oxide of silver to impart a yellow stain to glass. At this time the artist began to abandon the geometrical style of decoration which had hitherto obtained, and to resort to the natural patterns derivable from the leaves of the oak, maple, and other trees. Mr. Thornton exhibited drawings of these different styles—the geometrical from Warmington in this country, and the natural from Nassington. Stained glass of the fourteenth century exists in the church of S. Ouen. The fifteenth century was not marked by any great practical discovery. Perhaps the greatest improvement was the change in the mode of pencilling the shadows. In the higher spheres of the art, advances were made, but in the humbler classes the art fell away, and there was less boldness of style. The sixteenth century was the golden age of glass painting, but want of time prevented Mr. Thornton from entering particularly into this era, or upon the modern efforts in Normandy. He concluded by observing that glass painting was an art peculiarly deserving the attention of the ecclesiologist. It had once been generally applied to church decoration in this county, and when Bridges wrote there were abundant specimens which he considered worthy of notice, but which have since disappeared. There are, however, few churches in which some solitary fragment does not still remain.

The Rev. Thomas James, having first read a letter from Mr. Winston, with reference to the use of Norman glass in this country, proceeded to read his paper on the internal arrangement and fitting-up of parish churches. Starting with the principle that all plans for church fittings should keep in view the fact that our churches are houses of prayer, Mr. James proceeded to state that all the sittings should be alike, or if there were any distinction, the advantage should be given to those who were most peculiarly the objects of the Church's care. There should be no secrecy, and, therefore, no doors; no reclining backs to tempt people to lounge. The seats should be all open, low, straight-backed, all alike; with kneeling places facing the east. The seats should be sufficiently broad, because, although the luxuries of the drawing-room were inappropriate in a church, yet a state of absolute discomfort was no help to devotion. The old oak seats were inconveniently narrow, and the rail above pressed uncomfortably against the back. A book-board is advisable, not so much for the book as for the arms to rest on when kneeling. Whether there should be a continuous kneeling-board or a hassock was disputed. The seats, however, should be closed beneath. Mr. James then proceeded to describe the mode in which seats should be arranged in different descriptions of churches. He concluded this section of his subject by observing that from twenty to fifty per cent. additional accommodation might be obtained by having open seats. The pulpit should be on the north side of the chancel-arch, and of a half-polygon shape, and low. Mr. James advocated the use of



the lectern, of which the most beautiful form is the eagle. He recalled to the recollection of some of his hearers the fine one in the church at Oundle. The font should be the first object to catch the eye on entering; it should not stand in the centre as is frequently the case, but against one of the western pillars. If there is room there should be at least three steps, and a projecting stone for the Priest. A pavement of warm-coloured sand-stone, of irregular sizes, is better than the white flags or the black and white squares, which have too domestic an appearance. The best and cheapest paving is of encaustic tiles, which should be laid diagonally. The pavement of the chancel should be richer than that of the rest of the church, and the arms of the benefactors would form appropriate ornaments. All shams are to be avoided. All canons and texts should be written intelligibly. He need scarcely say a word against galleries. Public opinion had condemned them; they were generally the refuge of the petty aristocracy in towns, and of the disorderly in villages. Nor was the organ an excuse for having one at the west end. The best position for the organ was on the ground towards the east, at the end of the aisle; being brought more into the body of the church, it would conduce to congregational singing. Some mistakes had been committed in throwing open the chancel-arch too much. The chancel itself, where there is sufficient room elsewhere, should be without any seats for the congregation. Where rood-screens and side-screens exist, they should be repaired and retained, but never (in his opinion) introduced. They should be considered in an architectural and archæological, not in an ecclesiological view. The old sedilia where they exist, should be restored to use, and where they do not, they should be introduced. Everything in the shape of altar-chairs is objectionable as partaking too much of a domestic character. Mr. James concluded, by observing that his object was to stem the tide of mischief which had set in with respect to church alterations. He admitted that the Architectural Society had done good, but it was almost a question whether it had not done an equal amount of harm in inducing repairs by persons who understood nothing of the right principles upon which they should be conducted. Many churches he found had been tampered with and left in a worse condition than they were before—worse, because the great outlay and the substantial character of the work left little chance that it would ever be undone. He would rather see churches left untouched than restored half-right half-wrong, as was the too prevalent fashion. Unfortunately the applications were made to the Society too late. They should always be made at the outset.

The Rev. G. A. Poole then read a paper on Painting, as connected with Ecclesiastical Architecture, being a continuation, or rather another branch of the subject commenced at the Spring Meeting at Oundle. Paint and gold were largely used in internal decorations from the earliest times. Every part was gorgeous with colour, and colour was supposed to improve every thing. We do not think so now: we consider that it would be a barbarism to paint the flowers of Grinling Gibbons or the statues of Flaxman, but Mr. Poole considered that

painting might in some instances be introduced into our churches more unsparingly than at present. We still admit altar-pieces and some other paintings—so that it is not contrary either to usage or authority. The rev. gentleman stated that the rolls of expenses for decorating the chapel of S. Stephen's, Westminster, showed that oil painting was practised more than a century before the time of John Van Eyck, to whom the invention of oil painting is commonly ascribed. It is, we believe, generally admitted that Raspe and Lanzi have satisfactorily shown that Van Eyck's merit was not the invention of painting in oil, but so great an improvement of the art as brought it into general practice. Mr. Poole stated that there were some distemper paintings in the chapel of the Holy Trinity at Stratford-upon-Avon, with which Shakspeare must have been familiar in his youth, which had been twice white-washed over in the present century. Generally the distemper paintings on church walls are sufficiently rude, but there were some in the church at Chichester of great merit. In advocating the introduction of paintings on the walls of our churches in certain cases, Mr. Poole added that they should be in distemper.

The noble chairman then requested Mr. Warrington to read a paper on the subject of stained glass, observing that he was a great authority. Mr. Warrington came forward accordingly and read a brief paper on the subject indicated. The great mistake of the present day, he said, was the supposing that stained glass bore any reference to shadowy paintings, whereas it bore reference to Heraldry. In both, the assemblage of colours must bear resemblance to an assemblage of gems and precious metals. Mr. W. illustrated this leading idea at some length, and pointed out in what respects the modern artists in this gorgeous material were inferior to the ancient. He denied that the modern ruby was inferior to the ancient; he contended indeed that it was superior if anything. The supposed inferiority was occasioned by the want of judgment in arranging it with other colours. At the conclusion,

The noble Chairman, in announcing that the meeting was now brought to a close, and in alluding to the various papers, again adverted to that of Mr. James. "No doubt," he said, "galleries are extremely bad things. I hope galleries will be condemned. Where we cannot find sufficient accommodation in the proper manner, do not let us spoil the churches we have, but build others."

The meeting then separated.

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#### CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first General Meeting for the Michaelmas Term was held in the Society's rooms on the evening of Friday, November 12th, 1847.

The chair was taken by the Rev. G. Williams, of King's College, President; Mr. J. W. Hewett, of Trinity College, the secretary, read the minutes of the previous meeting, at which the following new members had been added to the Society;—

Rev. J. L. Patterson, S.C.L., Trinity College, Oxford.

R. Hake, Esq., M.A., S. Edmund Hall, Oxford.

L. H. Rumsey, Esq., Brasenose College, Oxford.

Rev. G. Williams, M.A., Fellow of King's College, (by Rule III.)

J. H. Porteus Oakes, Esq., M.A., Emmanuel College; Newton Court, Bury S. Edmunds.

J. Simpson, Esq., B.A., Trinity College.

H. D. Blanchard, Esq., B.A., Trinity College.

W. H. Plummer, Esq., Trinity College.

J. Moreton Wood, Esq., Corpus Christi College.

E. L. Cutts, Esq., Queen's College.

Mr. E. Meadows, 6, King's Parade.

The President then delivered an address, in which he adverted to the fact that the revival of the study of Ecclesiastical Architecture, to which this Society owes its origin, had its first commencement at Cambridge, whence it spread with a rapidity which must have astonished the most sanguine promoters of that revival. The study was next taken up at the sister University, and pursued with the ability and success which the character of its members was sure to secure to it; and in time other kindred societies were formed in this country, and the movement spread to the remotest limits of our vast colonial empire, so as to attract the attention and provoke the emulation of our continental neighbours. He illustrated the progress and success which had followed the study, by contrasting the English churches at Gibraltar, Malta, Smyrna, and Constantinople, with that erected at Athens by Mr. Leves, agent to the Bible Society, which, in its architecture and arrangement bears witness to the influence which these societies have exercised far beyond their own sphere. He then alluded to the circumstances which had led to the transference to London of the Camden Society under the name of the "Ecclesiological late Cambridge Camden Society," and left the ground open for the formation of this society at Cambridge. He congratulated the Society on the progress which it had already made, which spoke well for the zeal of their late President, Mr. Manning, of Corpus Christi College, and for the activity of their present Secretary; and expressed his conviction that the only thing required for the success of their operations was to pursue the study in a right spirit, avoiding the dangers and temptations to which it was exposed. He would, therefore, recommend them, first, to pursue the study as a recreation, not as an employment; as a pastime, not as an occupation; at intervals of leisure, not so as to interfere with their severer academic studies, which were of paramount importance in that place. Secondly, not in a spirit of captious criticism, which had done much mischief, and hindered the progress of improvement; as students, not as masters of the art. Thirdly, in a religious spirit, not merely æsthetical, regarding the material fabrics with which the study had to do, as "types of that Spiritual Church which God hath reared," and using them as means of elevating their minds to the contemplation of the heavenly antitype.

The President then proceeded to read the names of fifteen members to be balloted for at the next meeting. The name of A. J. Beresford

Hope, Esq., M.P., being received with applause, the President proposed that the ordinary rule of the Society should be dispensed with, in consideration of Mr. Hope's eminent services to ecclesiological science. Mr. Hope was accordingly elected by acclamation.

An announcement by the President, that the Rev. C. Boutell, M.A., had become an ordinary, instead of an honorary, member, was also received with applause.

Several presents were then laid upon the table; among them the Rev. C. Boutell's "Monumental Brasses" from the author, and a fine rubbing of the memorial of Sir Reginald de Cobham, in Lingfield church, Surrey, A.D. 1403, interesting from the transitional character of his armour, by Mr. A. W. Franks. Due acknowledgments were made to the several donors.

J. Simpson, Esq. B.A., of Trinity College, one of the Vice-Presidents of the Society, read a valuable paper "on the Study of Christian Architecture."

The Secretary presented rubbings from the brasses of Dr. Billington, in S. Benet's church, and of Eudo, or Guido de la Zouch, in S. John's College chapel, and read some interesting biographical notices of the individuals commemorated.

The other meetings of the Term were announced for November 25th and December 9th, and the assembly then separated.

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## REVIEWS.

*A Hand-Book for Visitors to Oxford.* Illustrated by One Hundred Wood-cuts. Oxford: John Henry Parker. 1847. pp. 223.

WE have more than once already reviewed guide-books; if not a very exalted, they form a very important portion of the sort of literature which may be considered as the minor suburbs of ecclesiology. Every one feels the want of a guide-book when he arrives in a new place; the most zealous ecclesiologist and the most learned antiquary cannot discover by the light of nature where objects of interest will and will not be found, and a catalogue of such may save him a great deal of trouble. It would, however, be a selfish view to look upon a guide-book as a mere means of sparing ourselves an extra walk: such a book may and ought to be made an instrument of conveying right views both in taste and on higher respects. We know that many worthy people put great faith in the guide-books which fall in their way; we have seen them diligently spelling over a building, and as diligently comparing it with the little oracle in their hands, and appealing to it as an infallible authority. We remember gazing on the west front of Rochester cathedral some four years back, and exciting great indignation in the breast of a respectable individual who had very much the air of "the oldest inhabitant," by not giving implicit faith to a piece of information with which he volunteered to enlighten our ignorance, viz.,



that the whole pile, west window inclusive, was then exactly one thousand two hundred and forty-three years of age: it certainly was so; he had it in print. The guide-book then is an engine which ought not to be neglected. But if it be an undeniable proposition that some guide-books are necessary, it is equally undeniable that it is not such guide-books as those which are commonly in vogue. An ideal guide-book might be difficult to define, and more difficult to write; of course if it is willing to make itself generally useful, it cannot be wholly ecclesiological or even wholly antiquarian; people wish to know about walks, and views, and chalybeate springs as well as 'Gothic' churches, half-timbered houses, and Roman encampments; and it might be difficult to find any man equally qualified to act as cicerone in all these respects. We flatter ourselves that we might act as a decent guide to the ecclesiology of the place where this paper is written, but our ideas as to the number of Roman potsherds it may have produced are exceedingly vague, and as to the salubrity of its atmosphere, the birds of its air, and the fish of its rivers, we must confess that our mind is one great blank. We might exaggerate the ecclesiological element, while a follower of Isaak Walton might give too great prominence to the denizens of its waters, while one of the votaries of that patron of antiquaries Ζεὺς τυμβώρυχος might tell mainly of barrows and kistvaens. Still we, of course, think the ecclesiological element to be the most important; people, not strictly ecclesiologists, do as a matter of fact visit old churches, and it is surely needful that the information set before them should be, as far as it goes, at once accurate, and conceived in a Catholic spirit. There is no occasion for deep investigations into styles of architecture or ritual arrangements, but it may be hinted that Third-Pointed spires are not usually earlier than the Conquest, that pue'd chancels do not conduce to devotion, and particularly a blow may be given to those two great vulgar errors which the nineteenth century especially needs a Sir Thomas Browne to eradicate, that all medieval clergy were monks, and that all illuminated books are missals. And we are so well acquainted with the fact that all noble proprietors are liberal, that their mansions are always tastefully embellished, and their grounds elegantly laid out; that all incumbents are deservedly esteemed, all churches furnished with neat galleries and commodious pews, that all ruins are gray, all peals of bells harmonious, that we at least do not need the repetition of such self-evident propositions more than twice or thrice in the description of the same place.

From a general disquisition on guide-books we will fasten down upon the volume now before us. No one can doubt that there was both room and necessity for something better than the old "Oxford Guide," which all the booksellers of that ancient city seem to unite by one great common impulse to have annually "just published" at the time of Commemoration. And those who are not in the secret of its movements may somewhat marvel that the Oxford Architectural Society have never taken the matter into their hands, but have allowed themselves to be forestalled by private enterprise. We will only ask of such

to take it on our own word that, since that body has had a will of its own, it has only been hindered from this and many other laudable undertakings by the same divinities that troubled the Andrians,—*Περὶ τε καὶ Ἀμύχανῃ*. Now though the present volume is not what we may suppose it would have been had it emanated from that source, it is manifestly a great improvement upon anything of the kind that has gone before; it does profess and for the most part practise both architectural and antiquarian accuracy; is well got up, and is, what few guide-books are, really readable. Still we cannot agree with a weekly contemporary which we very highly respect, that it will remain as *the* guide-book: that is, we cannot look upon such a prospect with satisfaction; the work rather seems to us just good enough to stand in the way of the publication of a better. There are many just observations, much useful information, but there is a lack of the tone and spirit which an acquaintance with Oxford sufficient to write this description ought to have engendered. Its pretensions as an antiquarian work are much higher than those of “Felix Summerly’s” little books, but we should have little hesitation as to which we should prefer as a companion. The author occasionally criticises, and sometimes severely; but still there are very visible traces of the old style of guide-book, the indiscriminate praise, the actual seeking about for some occasion to praise persons in any kind of eminent station, and the feeling that it is a duty to think everything very good. The author ventures to say that Magdalen Hall is a “barbarous modern building”—those who are not its inmates generally look upon it for their first term or two as a couple of private houses. But he goes further; we are told of “the authorized iniquities which were perpetrated at the time of the Reformation,” p. 90. Still in many cases he advances but little above the old school. The monuments which so woefully disfigure the cathedral church are recounted in a style which would do honour to an ideal verger of S. Peter’s, Westminster. It is not stated that the “singularly characteristic bust of Burton” ruthlessly cuts away one of the beautiful clustered pillars: we are told that “the statue of Dean Cyril Jackson, by Sir F. Chantrey, will hand down the *fame and the name* (exquisite climax!) of that admirable sculptor to succeeding generations”: without a hint that a seated colossus looking westward is more suited for the central point of a temple of Baal or Dagon than for a memorial of—what for all the monument proves its subject might not have been—a priest of the Christian Church. When we turn to Wykeham’s chapel, still glorious amongst its wrongs, we find a sentence which must have been dictated by the person whom, if we rightly recollect, Mr. Pugin somewhere describes as “the miserable man who gains a livelihood by showing the washy virtues through the hole in the organ.” We are informed that “the effect of the softened light from the painted glass on either side of the inner chapel, is peculiarly striking; the beautifully wrought altar-screen, too, *does much credit to the taste of Mr. Wyatt!*” Indeed, he “of Salisbury-destroying notoriety” seems a prime favourite with our guide; the atrocious library at Oriel, detestable even in its

own wretched style, is described as "a modern building of great merit;" and he continues, "this building was erected about 1788, from a design by the late James Wyatt, and comprises on the ground-floor *two excellent common rooms with appropriate offices*, above which are a spacious library and vestibule, the elevation of the whole being *peculiarly chaste and harmonious*." This chastity and harmony consist of a heavy arcade as a basement supporting a colonnade with windows peeping between, and the whole crowned by an entablature, without so much as a pediment to relieve its unmitigated dulness and flatness. If one is to make choice among Pagan buildings, surely the stately mass of the Radcliffe library can have no rival: yet the Guide confines all its praises to the interior.

The distribution of praise among living architects seems also to proceed on a curious system. Every one knows the structure reared side by side by the old buildings of University College, by that grand old front which so plainly shows how a bold and picturesque outline will make up for debased detail, and that architecture is something beyond the archæology of monials and mouldings. The piece of meagre gimcrack which now acts as foil to it is "from a very elegant design by Mr. Barry, the well-known architect of the new houses of parliament." In like manner S. John's college "nobly determines" to restore their chapel, which "very successful restoration," on which we spoke our minds long ago, is achieved by the "able hands of Edward Blore, Esq." And above all, the Taylor building comes in for at least negative commendation; the author enters into a laboured argument to show that Mr. Cockerell might have built something yet more hideous, a problem which, we should think, must surpass even his ability. On the other hand the humble, but really beautiful, restorations of S. Thomas's church are not mentioned; and the really good new gate at Magdalen is only "from a design by Mr. Pugin."

In the minutiae of the antiquarian department, we have seen but little actually to object to, though the mode of treating it might have been indefinitely improved. There is no full recognition of Pointed architecture as the only style even for ecclesiastical purposes. There are, however, one or two good notes on its details; which strike us as proceeding from some hand better skilled in the details than the author of the text. We are very glad to see that the writer entirely coincides with our own view as to the double arches in the cathedral. Still one or two things seem odd; these double arches are not confined to the choir, as seems implied in p. 15. "Transept" (p. 129) is not a correct expression for the ante-chapel at Magdalen. It seems strange that Mr. Heathcote should be said to have "repewed" (p. 210) in the only sense the words would convey to an ordinary visitor—the church of S. Peter-le-Bailey. That the chapter-house at Christ Church is not shown (p. 22) should, one would have thought, have rather been an additional reason for a description and engraving of that exquisite and shamefully desecrated structure.

The wood-cuts are numerous, though we must confess that there are

many to which we are surprised to see the name of Jewitt attached. Those of Merton, at page 42, and Trinity, at page 177, are far from accurate; and it is a positive disgrace to any work to put forth such a caricature of Wykeham's noble building, as what calls itself a view of New College Ante-chapel at page 112. The choice too is sometimes odd: we marvel somewhat at the choice of the Taylor Buildings, or even the Martyr's Memorial for a frontispiece; and the Oxford Architectural Society will doubtless feel grateful for the insertion of a wood-cut of their room, though under an antiquated title. At the same time no good view is given of the cathedral of S. Mary's, of All Souls, Wadham, or even Merton. We wonder at the latter, not so much for the sake of the chapel,\* as of the Fellows' Quadrangle. This building every one knows as being of an excellent outline, but far more like a handsome Elizabethan mansion than a college. Our author, it will be seen, fully agrees with us as to the *fact*: he breaks out into the following rapturous exclamation, on which we should recommend a late pamphlet by Mr. Osborne Gordon as the best possible commentary.

"We know not any point from which the stranger can derive a more satisfactory or appropriate notion of the *quiet repose and gentlemanly enjoyment* of a literary and collegiate life, than in the beautiful and picturesque appearance of Merton College from the meadow." (page 47.)

We are sorry to see the work disfigured by an absurd "Introduction," which, though not strictly within our province, we cannot avoid mentioning, as being full of gross errors. The author has here treated us to a chapter on the Constitution of the University, which is a dull attempt at facetiousness, and after all fails equally in communicating information, and in decorating it with the charms of wit. With a long and confused account of convocation and congregation, "the ordinary visitor we conceive will have but little sympathy," (page 16) "while the more inquiring mind," which is obligingly referred to the Oxford Calendar, will not arise with any real knowledge of the subject. Regent masters who have been hastily summoned from their fire-sides to confer degrees on a cold Thursday morning will, however, have the consolation of learning that they are the "oligarchal portion of the constitution" and "the house of lords." From this and a great deal more stuff of the same kind, unintelligible to strangers, and ridiculous to academical readers, the author proceeds to tell us that all the members of the *university* "are divided into two classes: those, namely, who are on *the foundation*, and those who are not"; thereby betraying the fact of his ignorance of the distinction between the university and its colleges. We know the common, and, indeed, very excusable, confusion and misconception on this head—we have known persons, who had no means of knowing better, imagine the university to be one great quadrangle; we have heard of an advertisement from the master of a school—we beg pardon, the principal of a collegiate institution—stating that in his establishment "the classics are done by a gentleman of Oxford College"; but really a

\* We might hint that the east window of this church, though it has a wheel in its tracery, is not a "wheel window."



person who deliberately sits down to communicate information about the university, ought at least not to add to the stock of public ignorance. A clear, concise, and popular view of the rise of the collegiate system would have been new and valuable, and well worth all the author's jokes about "witenagemotes," "pro's," and "pokers."

We see on the fly-leaf advertisements of a work preparing for publication on "the Architectural Antiquities of Oxford," for which we shall look with anxiety: and a list of the publications of the Oxford Architectural Society, but without any hint of their being such.

*The Churches of York.* By W. MONKHOUSE and F. BEDFORD, JUN. With Historical and Architectural Notes by the Rev. JOSHUA FAWCETT. J. Shuttle: York. Folio: twenty-three plates of churches, and three of groundplans, and fifty-six pages of letter-press.

We are somewhat tardy in our notice of this work. It contains a picturesque external view, and a groundplan of every parish church in York, with descriptive letter-press. With the latter we occupy ourselves. The introduction contains a few short notices of the archæology of the churches of York, including the names of seventeen parish churches in that city, destroyed in the times of "our young Josiah" Edward VI.; for York had forty-one parish churches in the reign of Henry V., now she has twenty-three; one of them, Holy Trinity, Micklegate, the fragment of a conventual one; so there were two more, which must have been destroyed at some other time. Besides these and the cathedral, the city contained before the Reformation nine religious houses, sixteen hospitals, and seventeen chapels.

To each church two pages are devoted in the work before us. The first is headed Historical, the second Architectural, containing a very full and carefully drawn account of the church, written in abbreviated language, much upon the plan of our Church Notes. This uniform treatment of each church is not much to our taste, but we believe the author had no option in it, having in a very handsome manner undertaken to write letter-press to a volume of plates, which would otherwise have appeared without any, and been restricted to a certain length. We cannot too strongly deprecate the very general system of making letter-press subordinate to the illustrations.

At the end a description of the painted glass of some of the churches by that well known and most meritorious Yorkshire antiquarian, Gent, is reprinted. Imperfect as this is, it is valuable, from the losses which those treasures have since sustained.

The churches of York have been much attended to within the last few years. Besides incidental notices, there have appeared the volume before us, an article which we gave in our sixth volume, and more than one paper in the volume for 1846 of the Archæological Institute.

*Churches of Yorkshire.* No. XV. Nun Monkton concluded. Leeds : Green.

An advertisement states that this series will in future be edited by Mr. C. W. Burleigh, architect, of Leeds, by whom, or under whose direction, the drawings will be made. S. Mary, Nun Monkton, is a wreck of a nunnery-church, of extremely curious and beautiful Transitional architecture. Only the western part of the nave remains. The western triplet is magnificent, the lights being very tall and enriched with dog-tooth moulding. The windows are set on a string, and a narrow galleried passage runs round the wall on the sills of the windows, and piercing the intermediate wall. This is called a "triforium" in the letter-press; but surely incorrectly. The details are very well and artistically given, and the description is good. But we regret to see the unworthy and incorrect term "communion-table" used twice. No one can object to the term "holy table," by which the Prayer-book always describes the altar: but for the word "communion-table" there is no good precedent.

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*Chart of Ancient Armour, from the Eleventh to the Seventeenth Century,* by J. HEWITT. Bell: Fleet-street.

This is a sheet (which folds up like a map) containing eighteen lithographed figures, illustrating the changes of armour; and a little book of descriptive letter-press accompanies it. The figures are well chosen and well drawn, and the letter-press seems modest and accurate. A separate index of the technical names of armour would have improved it as a manual. We think this will be found a very trustworthy and most useful guide with respect to armour.

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*Sketches for an Ecclesiology of the Deaneries of Sparham, Taverham and Ingworth, in Norfolk: to which is prefixed a paper on the Hamlet Churches of Norwich.* Second Edition. Norwich: Jarrold.

We are glad to see a second edition of these lively sketches, particularly as they are improved in tone and matter since the first edition, on which we commented. Why was not the nomenclature reformed throughout? There are many statements in this little book which we are inclined to impugn, and there are many unjustifiable innovations in terminology. We wish Mr. Caddy Thomas would reconsider these in his future numbers: for they spoil what is otherwise a readable and amusing picture of the ecclesiology of that district of Norfolk.

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#### NEW CHURCHES.

S. —, *Sewerby, near Bridlington, Yorkshire, East Riding.*—We are sincerely sorry that Mr. Scott should be the architect of this church. The style adopted is Romanesque. We are, we need not

say, no advocates for modern Romanesque; but still, if an architect will now-a-days build in Romanesque, he may make it like an old church in that style. This Mr. Scott has signally failed in, having produced a structure at once heavy and fantastical. The plan consists of a broad nave and chancel; the nave being flanked on the north by a transept, and to the south, at its extreme east end, by the thinnest of starved towers surmounted by a leaded broach. The eastern elevation consists of a triplet set externally in an arcading. At the west end is an intersecting arcading intercepted by a huge single light, above which is a vesica-shaped window. When we were there, there were no fittings in. The carving is carefully done. This church is the result of personal munificence. We trust that the spirit and character of the fittings may carry off the defects of style. We were most unfeignedly surprised at learning the name of the architect, which we did on the spot, after we had formed our opinion of the edifice.

*S. Paul, Tickton, near Beverley.*—This church is remarkable as having been designed by an amateur architect. He has unfortunately chosen the Third-Pointed style. The church has, we are happy to say, a well developed chancel. The altar is of stone.

*S. Paul, Hull.*—This church is by Mr. Dykes, of York, a young architect, who has endeavoured to give it an ecclesiastical character. He has, we are sorry to say, chosen the First-Pointed style, in its latest form, however. The plan consists of a chancel, with sacristy on the north side, nave with aisles and clerestory, and a tower on the south side, which is to be crowned with a spire, and serve as a porch. The chancel is well developed. The east window is a triplet, with a small quatrefoil in the head of each light, which has not at all a good effect. This window contains the history of S. Paul in painted glass. The side windows of the chancel are trefoiled lancets. The reading-desk stands outside the chancel on the north side looking south, opposite to it being the pulpit. The nave is of five bays, with alternate circular and octagonal pillars. The aisle windows are of two lights, unfoliated with a quatrefoil in the head. The clerestory is of couplets. The west end contains a couplet, the lights wide apart, and a quatrefoil window above. There is, we are sorry to say, a western gallery. The roof is of a good pitch, and is covered with scolloped tiles procured from Antwerp. We were very glad to observe that the masonry is not cut regular nor the stone smoothed. On the whole, though there are various things in this church which we should have wished otherwise, yet it is very pleasing to see such a one in a town like Hull, where the churches have hitherto been most unsatisfactory.

*Holy Trinity, Haverstock Hill, S. Pancras.*—We have seen a wood-cut (miserably executed) of this proposed church (one of the ten new ones intended to be built in that enormous parish) without any architect's name appended. It represents the church from the south-west. The intended church appears from this wretched delineation to be a large structure, cruciform, with central tower and spire of the Middle-Pointed style. The nave has aisles, the south one at all events under a separate gable, and pushed a bay more to the east than the west end of the nave. The aisle is of four bays, with a porch in the second

one, and two-light windows in the others, the windows and porch being crowned with large dormer gablets. We need not say that this feature is as little justifiable as it is ornamental. These gablets are of no use except to confuse and complicate the whole design. Projecting chapels from the aisles as at Scarborough would be very absurd, but they would not want precedent, which these ridiculous excrescences utterly lack. The western elevation presents a four-light window with a canopied door beneath. The angle between the nave and the west end of the aisle is occupied with a turret crowned by a spiracle. From this we infer that the most western bay of the nave is to be occupied with the organ gallery, and that this turret leads to it. The end of the south transept is filled with a three-light window, surmounted by a spherical-triangular one, filled with three circles. The tower and spire are a terrible failure. First we have a very squat square tower, above that is a loftier octagon, connected with the square portion by pinnacles with flying buttresses. Above this again is an extinguisher spire with its allowance of flying buttresses, and two rows of spire lights.

We should imagine that this is the first attempt at building a Middle-Pointed church on the part of its architect. We should as friends recommend him to consign it to the retirement of his portfolio, and re-commence the work upon a simpler plan.

We were rather struck with the attempt to please every body shown in the heading of the circular "Haverstock Hill, or Trinity District Church and Schools." A tender regard for those enlightened Christians who think all dedications superfluous may be a very amiable thing, but there are some persons who would be better pleased to have seen at the head of such a document, Holy Trinity. The offensive familiarity with which sacred names are handled is a feature of dissent, and one into which a certain party, as it is called in our Church, is ever prone to slip.

*S. Paul, Brighton.*—This church on completion carries out the high opinion we have formed of it. Colour has been introduced into the chancel. The walls of the sacristy have been diapered as far as the eills of the windows, and its roof has been coloured blue with gold stars. Coloured borders have been introduced round the remaining parts of the chancel-roof, while the chancel-arch has been coloured with a legend surrounding it on the nave side. This colour calls grievously for painted glass, of which we trust a beginning at least may soon be made. The chancel is furnished with stalls, not returned. The letter, which has figures of the Evangelists carved on the face, is very rich. The screen is elegant. We were sorry to observe that the majority of the seats had doors. These are, however, so low that any one might easily step over them. The pulpit, placed where we are sorry to say on the epistle side, is simple, of wood upon a stone base. One panel of the font, which is octagonal, is richly carved. The nave is lit by corone; the aisles by sconces. We are sorry that circumstances led Mr. Carpenter to make the nave of six bays, an unusual, and certainly an undesirable number. The pavement is of red and dark tiles, placed lozengewise. We were particularly pleased with the use of the holly in the great doorway. It is well carved, and looks very effective. The west end,



we still think, is too plain, when compared with the other. We have pointed out what we think had better have been avoided in the church ; having done so, we must express how very much gratified we are on the whole with the structure, which is decidedly one of remarkable beauty and correctness, and placed as it is in such a town as Brighton, cannot fail to do much good.

*Christ Church, Kibworth, Leicestershire.*—This is a small church, with chancel, nave, two aisles, south porch, and sacristy. The internal length of the chancel is rather more than 20 ft., of the nave about 45 ft. The east window, of three lights, resembles those which are so frequent in the north-east part of Sussex, and is characterized by a prolonged sexfoil in the apex. On the south side are a two-light and somewhat Transitional window, and a trefoiled single light: on the north, a plain sacristy, lighted from the east. The windows in the aisles are square-headed, and have two lights, except that at the north-east, which has three.

The principal feature of the church is its west end:—a singularly bold arrangement of a deeply recessed arch of constructions between two large buttresses, and flinging up its gable into a slender octagonal turret, dying, above its embattlements, into an octagonal spire. The idea is very original, and originally treated:—if there be a fault, it is the uncommon one of the nave roof being somewhat too narrow in span. The octagonal turret is irregularly pierced with three ogee unfoliated lights for sound holes:—it rests on two small buttresses which span upon the thickness of the western gable. There is therefore here no unnecessary consumption of material: for the large discharging arch, above mentioned, relieves the surplus. This is a very satisfactory arrangement, more especially as compared to the usual bungling way in which such things are managed by modern architects.

The porch is pretty, but perhaps rather too elaborate for the plain bold building to which it is attached.

The internal arrangements are excellent. There are three piers, clustered of four circular shafts, with circular caps and bases: the roodscreen has three lights on each side the doors; a trefoiled niche, at the east of the sacristy door, is the credence; there are sedilia, but we are sorry to perceive no piscina. The roof of the nave has tie-beams and kingpost, from which spring lateral braces to the extremity of the collar: and the font and pulpit are in their proper places. On the whole we are greatly pleased with the want of common-place in this church. It is a great thing to be at once original and correct. The architect is Mr. Woodyer.

*S. John Evangelist, Farncombe.*—This church, though not quite completed, is sufficiently near finishing to allow of a criticism. It consists of chancel, nave, and south porch: it being intended at a subsequent period to add a north aisle, for which arches of construction are left in the north wall. The chancel, which is of full length, has an eastern triplet, slightly unequal: well chamfered and shafted. On the south side we have one window of two adjacent trefoiled lights, under one broad hood: this is intended to light the sedilia, which are of oak,

without a canopy. Next come two lancets, increasing in lowness as they approach the west. On the north side of the chancel are also two lancets; and between them the priest's door. The arrangement of the external and internal arches in this door, and as connected with its mouldings, of the string-course which runs round the whole chancel, is deserving of great praise. The chancel-arch springs from octagonal corbels: a most difficult thing to manage well in First-Pointed, and here not particularly well managed: the arch itself is fully high, though well pointed. Proceeding into the nave, we find on the north side four arches of construction for the future aisle. In each of the first three of these is a plain well-chamfered lancet; in the fourth is a two-light lancet window, the head not pierced; the fifth lancet is beyond the aisle. On the south side the first window has two adjacent lancets, with a trefoil in the head: the other three are plain lancets. The font is a copy of one which was dug up in restorations lately made at S.—, Peperharow; circular, banded with a twisted wreath round the basin. The porch will be open, and much of the same kind as that given in our *Instrumenta*. The pulpit, of stone, is at the north-east angle of the nave; and in many respects commendable, especially for the arrangement of the book-stand: but there is almost too little, so to speak, of the pulpit itself, it having hardly more than one side. The roof of the nave would be entitled to great praise, but for one fault. The pitch is excellent. The plan is alternately a collar, with king-post, and diverging timbers to the principals; the braces springing from stone corbels below the wall plate: and crossing rafters springing from wooden—morticed into stone—corbels, notchheads, at the wall plate. The fault to which we alluded is the employment of iron clamps at the junction of the ties and braces. If a roof of this construction cannot stand by itself, it ought not to be put up at all: if it can, the use of ornamental iron is in very bad taste. However, we are bound to say that the arrangement of the two western trusses, which bear the frame tower, is masterly. There is here a tie resting on struts, which abut on hammer beams: and these are braced into the middle of the tie on the one side, and on to very heavy—we use the word in a good sense—corbels, on the other. A very ingenious frame unites the collar and tie on all four sides of the tower: and this Surrey church most successfully imitates the Surrey frames of old times. The roof of the chancel is rib-coved. The material is the local stone, Bargate, for the walls: chalk for the internal windows and dressings: Caen stone for external dressings, for the pulpit, font, and northern arches: and Portland for the steps. The wood is deal. As to internal arrangements;—the nave has open benches, correctly designed on the whole, two feet nine inches in height. Unfortunately there is no rood-screen, nor are the stalls returned: still more unfortunately the prayers will be said in the nave at a lettern (copied in til wood from the first one in the *Instrumenta*), though close to the chancel. There is one row of stalls, which have the grave fault of sloping backs; otherwise they are very fair. The absence of a screen necessitates altar-rails; these, however, are less offensive than usual. The altar will be vested correctly. The chancel is elevated on two

steps: the altar on three, besides the footpace. The west-front has a pretty couplet; the frame tower is shingled and has a good weather-cock. There being no stone coping, the eastern cross is very properly of gilt-iron and floriated. Our readers will see that, excepting the style, which at this time of day there is no need to condemn, and the mistaken arrangement for saying prayers from the nave, which we have reprobated till we are tired of doing so, we on the whole commend this church very much. The architect is Mr. G. G. Scott: and it is no disgrace to him to say, that this is by far the most satisfactory church we have seen of his design.

*S. Edward the Confessor, Middlethorpe, York.*—This is a church to be built by the widow of a clergyman in memory of her husband. The same lady proposes to build also a parsonage and schools, and to endow them all. It is in a hamlet the population of which is about one hundred and twenty. The church is to have open benches, and a stalled chancel, but (unfortunately) no screen. The scale is somewhat large for the accommodation required: the nave being 55 ft. by 25 ft. 6 in.; the chancel 27 ft. by 18 ft. 3 in. There is a north porch, we presume so placed from the peculiar circumstances of the site; and a kind of sacristy or aisle on the south side of the chancel. This last is the worst feature of this design. It is neither a vestry, nor an aisle, nor a chapel. It opens from the chancel by a wide arch like an aisle, but it extends eastward beyond the opening, and this eastward part is screened off as a vestry, while an organ stands (on the floor) in the western part. Now it would be quite right to have a vestry, opening from the chancel by a door, and with a lean-to roof: but this nondescript building has a separate gable, and a wide arch of communication. Again, we do not know that we should object to a proper organ-chamber: but here it is a quasi-aisle that is proposed to be so employed. We much wish that this part of the design might be altered.

The style is Middle-Pointed. The east window is of three cinque-foiled lights, with fair early tracery; but the *foliation* is not attended to. The cusping is much more like that of Third than of Middle-Pointed. The buttresses of the chancel are pedimented, to give them dignity; and are ornamented with niches, which we think had better be left out. An empty niche is of all things the most senseless. There is also (we observed in the drawings) a niche over the porch, which will, we hope, be filled with a statue. At the west end there is a massy central buttress sustaining the bell-turret. The turret above the gable is hexagonal, with a trefoiled light on each side, and is capped by a ribbed hexagonal spirelet, ending in a wheel-cross. There is a narrow spiral staircase in the thickness of the west wall and the central buttress. On the south side we think there is too much uniformity; window and buttress succeed each other in due order. Why should there be any more windows, or any more buttresses than are really wanted? We doubt if this is the rule generally followed by modern designers. The aisle windows have two trefoiled lights. The aisles have cornices; and the chancel cornices have a ball-flower moulding. Internally, the chancel-arch is good; and there is a bold flowered string-course in the chancel. The altar-hangings

seemed incorrect. The architects, who show much promise, are Messrs. Vickers and Hugall of Pontefract.

*Holy Trinity, Leverstock Green, Herts.*—We have to thank Messrs. Raphael and J. Arthur Brandon for a lithographic view, from the south-west, of the new church of the Holy Trinity, Leverstock Green, near S. Albans, which they are now building. The church consists of a chancel, 26 ft. by 16 ft., with a sacristy on the north side; an ave, 49 ft. by 19 ft., with aisles, 9 ft. 6 in. wide, separated from the nave by arcades of four; south porch, and west bell-gable. Four hundred worshippers are to be accommodated: the contract is for £1,600; and the Earl of Verulam is the most liberal promoter of the undertaking. The walls are of flints; the dressings, internal arches, &c., of Caen stone: the roofs are high-pitched and open, of deal, stained and varnished.

The design is extremely creditable; and as might be expected from artists who have paid so much attention to ancient examples, the outline is really very much like that of an old church. The style is early Middle-Pointed. The nave has a small clerestory of quatrefoils and cinquefoils, very simply formed, each under a discharging arch. The aisles have lean-to roofs. All the roofs have eaves and not parapets, and all the gables are coped. The chancel has a richer basement-moulding and pedimented-headed buttresses. The aisle windows are of two lights with tracery above, with a straight-sided Pointed arch. The buttresses also in this part are of the plainest kind, of two stages. The windows at the west ends of the aisles are tall, single trefoiled lights, with a trefoil in the head. The west wall is thickened from the ground to sustain the double bell-gable. Each bell-arch has a separate gable. The west window is a good one of two lights, well cusped, with a sexfoil above. This bell-gable, which we do not think very happy, is adapted from the same old example which gave the *motif* to that used by Mr. Vickers in his church at Carleton, which we lately reviewed.

The porch is very simple and unpretending. We would caution Messrs. Brandon against falling into the mannerism of a too great fondness for piquant little foliated openings. In this one view, for example, we notice a trefoil window in the porch; three clerestory windows, a cinquefoil, a quatrefoil, and a figure compounded of a triangle and trefoil; and a similar piercing to the one last described, only inverted, in the west front. With the exception of this hint, we are glad to record our great satisfaction with the design.

*S. James, Birkenhead, Cheshire*, is now advancing towards completion. Two sketches, kindly sent to us, enable us to give a partial account of it. It is a large cruciform First-Pointed edifice; of the "uniform" school: *i. e.*, there is a formal alternation of buttress and window all round. There is a nave with clerestory and aisles, of six bays: the transepts being most disproportionately low structures (not really more than chapels) at right angles to the easternmost bays. The clerestory windows are small equal triplets; the aisle windows are broad lancets, with hoods and jambshafts, divided by pedimented buttresses, from which spring flying buttresses abutting on the clerestory. There is a porch in the westernmost bay. The south transept elevation com-



prises a large couplet of lancets, and a hooded quatrefoiled circle above. The chancel shows three bays with couplets of lancets in each; and a small sacristy to the south-west. There is a plain corbel-tabling all round the church. The west elevation is extremely ambitious, and, in proportion, unsatisfactory. The façade is flanked by chamfered buttresses, and is arcaded of seven, the second, third, and fifth arches being broader than the others, and pierced in a triplet. Above is a horizontal string, stopped in a flower at each end, and in the low gable is a spherical triangle, multifoiled, with dog-tooth mouldings and a label. The tower is engaged in the west end of the north aisle;—very thin and inadequate, and low. The lower stage is commendably plain: the belfry has single lancets pierced in a triple arcade. It is capped with a very thin octagonal spire, with four gable-lights, rather clumsily broached. Upon the whole the design is very unsatisfactory, and behind the age. We do not know who is the architect.

*S.* —, *Seacombe, Cheshire* (opposite Liverpool).—This new church, not yet completed, appears to be a not very successful specimen of a small transitional church from First to Middle-Pointed. The west gable shows a large window of four trefoiled lights, with a sexfoiled circle in the head. There is a simple south-west porch, and a tower at the north-west of the nave. This has three stages, the lower with a large door, the middle with a single trefoiled light, and the belfry-stage with a couplet of trefoiled lancets. The spire is not yet built.

*New School.*—Mr. R. K. Penson, architect, a member of our Society, is about to build a school and schoolmaster's-house at Llantysilio, near Oswestry. The two buildings are to be detached, and at right angles to each other; the school occupying the north, while the house would occupy the west, side of an imaginary quadrangle. The school is thirty-two feet long by sixteen feet broad: and has a high roof, and very unpretending bell-cote. The detail is of Third-Pointed, which we regret. But, on the whole, the group is very pleasing, and reflects credit on the architect.

## CHURCH RESTORATIONS.

*Holy Trinity, Hull.*—We gave a short notice of what was being done in the way of restoration in this huge church (269 feet long internally,) in our sixth volume. Since that time we have had the opportunity of personally inspecting the work. The church is cruciform, with a nave of eight bays of late Perpendicular, and a Flamboyant chancel of five bays. The restoration was accompanied with numerous difficulties, so that the prime movers in it are not responsible for its incompleteness. It has extended merely to the nave. This is now separated from the transepts by the screen and parcloles, which have been removed from the eastern to the western arches, and are glazed, leaving the transepts a mere vestibule. The nave was frightfully defiled with galleries and pews. These are all swept away, and its area is now occupied with

oak sittings with poppy-heads, too high and pretentious. Unfortunately, instead of making a chorus-cantorum at its eastern end, which would be under the circumstances the least bad thing, the stalls of the clergy and choir are some way down the nave, the portion eastward of them being laid out in longitudinal seats. Opposite the stalls of the clergy is the pulpit, of stone, very elaborately executed, but by no means satisfactory in its design. In the meanwhile the desolate altar stands at the extreme end, separated from the nave by the long unoccupied chancel, by the vestibular transepts, and the glazed and curtained screens. On Sundays and Saints' days the ante-communion office has to be intoned in the nave. The Saints'-day services are divided, which makes this incongruity stronger. We first went to the church at Hull on a Saint's day, expecting the full service; three clergy and the choristers in surplices appeared, and took their places in the nave. To our surprise, the service was the ante-communion service, with a sermon. The effect of the ante-communion service intoned in the Gregorian chant, in a nave, Epistle and Gospel both read from stalls on the same side, a body of surpliced choristers in attendance, and no altar visible, was very strange. It was like no other service we had ever been at, with so much pleasing in it, and so much extremely unpleasant. The roof has been elaborately painted, and has a very good effect. Colour has been applied to the capitals of the pillars, and to the angels in the spandrels. The latter would have borne more decided colour.

*S. Peter, Bradford, Yorkshire.*—This large Third-Pointed town-church is to be restored by Messrs. Mallinson and Healy. Uniform open sittings are to be introduced, and there is to be a side prayer-desk. We fear that galleries will be required. If so, they should at least be kept behind the line of the pillars.

*S. Augustine, Hedon, Yorkshire, East Riding.*—The chancel of this noble church has been paved with encaustic tiles, and fitted with longitudinal oak benches, with a view to its being used for week-day services; which is not, however, the meaning of a chancel. A stone reredos has been built, and a very large cross illuminated in the central compartment. A beginning of painted glass has been made in the east window. An experiment of painting the remainder of this, and all the other windows in diaper patterns, has not proved successful. The paint is all peeling off. We earnestly trust that the same care which has been given to the chancel of this magnificent parish church may shortly be extended to the nave, which is at present partitioned off for the service, and crammed with pews and galleries. The transepts only serve as a passage between the two employed portions of the church. Of course the incumbent is not at all responsible for this. He has done his part of the work.

*S. Peter, Howden.*—Many of our readers are aware, that although the choir of the exquisite collegiate church of Howden has long been in ruins, the nave and transepts are still used for the purpose of worship. A gradual restoration of those portions of the church which are subject to the usual deformations of parish churches has been commenced. The altar used to stand to the west of the lantern, but it is now moved into

the lantern, which is used as a sacarium, being paved with encaustic tiles, and divided from the transepts by oak parclose, which are not however very successful, being too thin. The western face of the magnificent rood-screen and loft of stone, which are still perfect, has been restored, and serves as a reredos. It still retains figures in the niches of the Church, the Synagogue, S. Peter, and S. Paul. The altar is placed in the doorway, which is walled up. On this wall we were sorry to see the usual writings crammed in. Above the loft the eastern lantern arch is walled up. A Middle-Pointed altar window of three lights has lately been inserted in it, filled with painted glass by Mr. Wailes, representing our Blessed Lord between S. Peter and S. Cuthbert. The lantern has been opened as far as the second story, and the long windows (of the Third style) which characterize the opened story, have been unstopped and glazed. The singers are provided with a balcony gallery. A neat oak pulpit at one side has been substituted for a frightful central one. The removal of the west gallery, the substitution of an open roof for the present flat ceiling, &c. are in contemplation. Finally, the remains of the choir have been consolidated, being tied together with iron where requisite, and repointed. We understand that the utmost credit is due to one of the churchwardens, a tradesman in the town, whose whole heart is wrapped up in the church. He has been many years in office, and as the woman who showed us the church worded it, is "always devising" something for it. *O si sic omnes!*

*Chichester Cathedral.*—This restoration is proceeding under the superintendence of Mr. Carpenter. The long disputed question of the west front is most effectively set at rest by the completion of the Middle-Pointed tracery, which is very nervous, and effective, and when the north-west tower is completed, the west front of Chichester, unpromising as it once looked, will not take the lowest rank among those of our cathedrals. Some future day will, we trust, behold the church decorated with three spires. The windows of the north aisle of the nave are being renewed. In their present state they contain unfoliated circles in the head. Mr. Carpenter has however discovered the traces of the foliations which were made of different pieces of stone, fastened into the skeleton pattern. One of the windows is completed, with the foliations restored. The miserable collection of piers and galleries which convert the north transept into the sub-deanery church are to be swept away, and the parishioners are to be provided with a church at a short distance from the cathedral, which will itself be an ornament to the city. Nothing has as yet been done towards re-arranging the choir. In the south transept, S. Richard's shrine, (of the Third-Pointed style,) has been restored by Mr. Richardson correctly, but too smoothly.

A new recessed high tomb, under a canopy, has been placed in the south wall of this transept, being that of the late Mr. Smith, of Dale Park, in the neighbourhood. The tomb is designed by Mr. Roos, and executed by Mr. Richardson, who designed the effigy itself. The tomb itself looks very well, though it is somewhat too short, and the buttresses with crops are rather heavy. Still the general effect

is good and rich, and it is altogether a remarkable work, considering that the architect received his education on the banks of the Tiber. It is however insipidly executed, and the drapery of the figure wants expression. It is a pity that Mr. Richardson tried to improve upon ancient models by crossing the legs, and the cushion on which the head rests attracts too much attention by an undeniable look of comfort. As our readers are probably aware the eastern part of the cathedral contains a considerable quantity of modern painted glass by various artists. The window by Mr. Willement is decidedly the best in colouring, and the worst in drawing. It contains among other representations that of the Fall, which is painfully coarse. This is perhaps the only subject in which nudity is admissible into Christian art, but on this very account particular care should be taken in the design, whereas in the glass before us, our first parents are as fleshy and clumsy as Mieris himself could have drawn them, and quite out of proportion. The drawing of the window by Mr. Wailes, in memory of Bishop Shuttleworth is good, but the faces are of that ghastly yellow hue, of which, (why we know not,) that artist is so fond. There are three other earlier windows by Mr. Wailes less good. The east window by Messrs. Ward and Nixon is a failure. Mr. Wailes has given a design for the west window, which will, we hope, be a great improvement on the others. We trust that the ground of it will be sufficiently relieved, by what is technically, though absurdly termed white glass diapered, with a running pattern in black lines. The stone-work of the east end of the cathedral has been, wherever defective, renewed, and the beautiful rose in the gable now comes out in the freshness of its original pattern.

*S. Mark, Wyke.*—Mr. Woodyer has lately added a mortuary chapel to this little church, which adds much to the picturesque effect of the exterior. It is built at the south-west side of the chancel, to which it opens by a Pointed arch with discontinuous imposts, and extends a short way along the nave; being altogether about seventeen feet long. Underneath it is formed an arched vault: and a sort of arched recess (like a founder's tomb,) in its south wall, which also shows externally, is intended we presume for the founder of the chapel. The roof is a separate high gable; the east end has a good Middle-Pointed window of two trefoiled lights, with a sexfoiled figure above; the west end shows a small trefoil window in the gable, and a trefoiled door. The south wall has a diagonal buttress at its east angle, and a strong buttress near the west end, between which are the founder's tomb and a single trefoiled light. The roof is an open one of wood with intersecting arched braces. In a word, the chapel is very well treated. We should not have thought a door necessary; but there is probably some local reason for it.

*S. Michaels, Othery, Somersetshire.*—This church has undergone a thorough restoration as far as the interior of the transepts and nave are concerned. The roofs, which were in a miserable state of decay, that of the nave being underdrawn and cieled, have been replaced with new ones of their original character, of the best English oak at an expense of about £600. The roof is of the coved or cradle kind, not uncom-



mon in this district, with carved bosses at the intersections of the ridge piece, purlins and circular ribs, covered with oak boarding at the back of the rafters which are all common. The walls have been new stuccoed of a freestone colour left plain from the float. A new window has been inserted in the south transept: and also at the west end of the nave, and partitions of plaister, &c., have been removed, which separated the chancel and transepts from the rest of the church. A gallery has been removed from the west end of the nave, together with an external staircase which led into it, through a door which is now walled up. The whole floor has been laid with blue and red six-inch Broseley squares, and the solid oak benches with their massive and handsomely carved standards are placed upon these without any wooden floors. Of these standards—three and a half inches thick by seventeen inches wide—many have poppy heads, and more than twenty have been carved new by Mr. Halliday, of Chilton-super-Polden, in a style worthy the notice of ecclesiologists. Many of these handsome ends had been destroyed and replaced by hideous pews which now in their turn have yielded to a better spirit. A double lectern is placed at the south-east pier of the nave, from which the prayers are said, and the lessons read; and the pulpit is entered from an archway from the transept on the north side. An oak alms chest with handsome iron scroll work at the south door, shows that the poor have not been forgotten in these arrangements. We were sorry to observe the north transept filled with benches for children, and the south one with oak stalls and poppy heads for the congregation. The crowding also of the singers' benches under the tower (which is at the intersection) much mars the effect produced by the meeting of the four arches at this point. It appears, however, that these evils arise from the custom of the Church Building Associations not making grants except upon condition of accommodation being provided for more people than the church can *properly* hold.

The whole cost of these restorations has amounted to upwards of £1,200, whereof nearly £500 have been contributed by the Vicar and his family. The architect employed was Mr. Ferrey, and the whole has been under the superintendence of the Bristol Architectural Society.

We hope soon to be able to report that the chancel (at present in a most disgraceful state of dilapidation) has been restored in keeping with its sacred character.

*S. Stephen, Sneinton, near Nottingham*, is a cruciform structure of the First-Pointed style, without aisles, and was built about nine years since, by Messrs. Rickman and Hussey. The chancel is spacious, but from want of funds at the time of its erection, was never properly fitted up. The church holds one thousand two hundred persons, above eight hundred sittings being free, and is situated at the extremity of one of the most thickly populated suburbs of Nottingham. The responsorial portions of the services were said a few months since from a gallery at the west end, but the organist, who conducts the services gratuitously, having formed a society of young men (communicants) and boys, for the practice of sound church

music, has had the organ removed into the chancel: and the psalms, canticles, versicles, and litany are now sung to the ancient music of the church. Some very curiously carved and valuable stalls have been purchased, which are now undergoing the most careful restoration, and will be placed in the chancel on either side. A simple lettern, from a design in the *Instrumenta Ecclesiastica*, has also been provided, from which the lessons will be read. The font, now placed at the entrance of the chancel will be removed to the "ancient usual place." The cost of these alterations is estimated at from ninety to one hundred pounds, exclusive of stained glass for three lancet windows, which it is intended to fill as early as possible. Towards the above object the incumbent and a few friends have subscribed upwards of £50; and they earnestly solicit aid from any who are interested in their endeavours.

*S. Andrew, Bebbington, Cheshire.*—This fine church has lately undergone some restorations, the galleries having been all removed and the timber-roof laid open.

We hear that the font in *Holy Trinity, Kendal*, has been raised on three steps, repaired and furnished with a high pyramidal cover of very fair design.

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#### NOTICES AND ANSWERS TO CORRESPONDENTS.

WE stated erroneously in our last number that S. Philip's, Leeds, was by Mr. Scott. We have since ascertained that the architect is Mr. Chantrell. We are more anxious to correct this mistake, having built some observations upon it. In our notice, fancy glazing ought not to have been placed in inverted commas.

That earnest ecclesiologist, Mr. Eccles Carter, has placed in our hands a piece of green glass suited for church purposes, which has been manufactured under his direction by Messrs. Stock and Sharp, Canon Street, Birmingham. As a first attempt it is very creditable, only we wish it was not so transparent: also it seems to us that it is a trifle too blue in its tints. Its prices:—16 oz. to the foot, 4½d. per foot; 23 oz., 6½d. per foot; 26 oz., 9d. We understand it takes a good yellow stain.

A dripstone has lately been restored at S. Aldate, Oxford, in compo. Our friends of the Oxford Architectural Society will, we trust, keep their eyes open.

The October number of the *Annales Archéologiques* contains the first of the series of model churches promised by M. Didron. We have had given to us a plan, section, and minute specifications of the church of Montreale, Dep. Yonne, by M. Viollet Leduc. We are sorry to find the selected example is a very early First-Pointed example, with Romanesque transepts. We trusted that at least the later forms of First-Pointed would have been preferred. At any rate, however, the selection shows that our continental fellow-labourers are beginning to learn the distinction between a cathedral and a parish church. A very

remarkable fact, considering that this is meant to be the first of a series of model churches for France, is, that the church of Montreale is flat-ended. Montreale Church is cruciform, with short transepts and central turret, and is vaulted. M. Viollet Leduc calculates it can hold 800 persons. His estimate, exclusive of fittings, is 65,041fr. 20, *i. e.* about £2,600. This seems to us moderate. He had been employed upon the restoration of the original structure. Further engravings, including details, are promised. We think the publication of the specifications of architects of character and reputation will be likely to prove of great utility.

The churchyard of Shottesbrooke, Berks, on the north side, now forms part of the garden and park belonging to a neighbouring proprietor. There is a labourer still living in the parish who was employed on the desecration, to whom the boundary line is well known. He himself buried a stone to mark the boundary, and has communicated its position to the clerk of the parish in case of his death. Marlow church, Bucks, has no font in the consecrated part of the edifice: it is placed in a room corresponding with the vestry at the south-east side of the eastern wall. There is a door to this room, which is always kept shut, so at no time is the font visible from any part of the church, nor is it possible for the service to be performed as the rubric directs. There is also a picture in this church of the famous spotted boy, as exhibited some years ago at the celebrated Richardson's show, and by him presented to the town. This church, built about twelve years ago, contains no chancel whatever, though the Act of Parliament particularly directed at the rebuilding of the church that the chancel should be maintained at the expense of the rector (the dean and chapter of Gloucester.) The cost of the church was £12,000. The church is in brick, dressed with stone.

We very much regret that we have mislaid the interesting communication propounding an explanation of the letters on the font of Chelmserton church. We should feel much obliged to our correspondent if he would have the goodness to favour us with a second letter.

J. R. informs us of several things in S. Paul's, Bermondsey, which could be known only by actual inspection of the building. Only the show sides are of stone: the interior is choked up with galleries, and there are other faults. We may one day be able to visit the church personally.

The *Worcester Herald* lately contained the following account of church desecration:—The church of Cow Honeybourne presents a fearful spectacle of desecration; the tower and chancel are standing, but the walls are now formed into poor cottages, the whole site of the building being divided into four or five huts of the most wretched appearance; hovels, sheds, and pigstyes cling to the sacred walls, and where the altar once stood is an oven for baking bread.

We are glad to be informed by Mr. A. H. Catcs, architect, of York, one of our own members, that the situation of the font and 'reading-desk' in S. James, Grewelthorpe, (to which we objected in our last

number), is due, not to him as the architect, but entirely to the builders of the church.

If our Plymouth correspondent will look back, he will find that we have already noticed Mr. Ferrey's church of S. Michael, Stoke Damerel.

Received: *Hal.* J. F. T. *Reisender.* W. T. C. T. whose packet we have not yet had time to examine. *R. T. C. Oxoniensis.* H. A.

We have been obliged, in spite of an additional half-sheet to this number, to postpone a great deal of matter in each department of the Magazine.

A correspondent, having a parcel of China floss silk, red, blue, and green, offers to make a present of it to, (we suppose,) the first applicant, for the purposes of church embroidery.

Mr. G. G. Scott courteously informs us that the orders he gave for replacing the iron-work of the tombs between the chancel and its aisles in S. Luke's, Spratton, and which served as screens, were not complied with: and the arrangements of the chancel were altered from his own plan.

C. C. L. B. is informed that, although no English or Colonial bishop has (to our knowledge) resumed the use of a mitre; yet there are several who have accepted, and make use of, pastoral staffs of modern design and execution, in all respects successful.

We are happy to inform A. E. that the concluding number of the *Hierurgia Anglicana* is on the very eve of publication, being already nearly worked off. It will contain additional extracts, besides a preface and copious index. His other questions we shall perhaps answer on another occasion.

We have just heard with extreme surprise and regret, that the Committee for conducting the works at the priory-church of Christ Church, have "come to the determination of *removing entirely* the stone roodscreen, and to throw the choir and nave into one large auditorium. The return-stalls are to be stretched out from east to west." Our correspondent continues: "This plan does appear to me so monstrous that I trust you will exercise such power as your periodical possesses to put a stop to this scheme." Our readers need not be told that this screen is one of the most beautiful Middle-Pointed examples in existence: its destruction will be a disgrace to all concerned, and there is no archæologist who is not bound to protest as strongly as we against the vandalism. It must be remembered also that the arguments in favour of this absurd and wanton destruction are, in the words of our informant, one most competent to judge, "visionary." Let us hope that this scheme may be abandoned. We confidently expect that the architect, Mr. Ferrey, to whom the works were entrusted, but (we need not say) against whose wishes this scheme has been adopted, will show his sense of the mischievousness of the proceeding by throwing up the charge of the restoration sooner than be in any degree accessory to this most deplorable act.



THE  
ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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CHURCH OF NOTRE DAME DE BON-SECOURS NEAR  
ROUEN.

THE necessarily partial and unequal progress of the Ecclesiological movement, has given an excessive prominence to those churches which have already been built in conformity with Catholic ritualism and Catholic architecture. They have been called model churches, by a term which is by no means satisfactory in itself, implying as it does, that all churches are not what they should be, an exhibition of the beauty of holiness. Such, unhappily, they are not, and so we must accept the phrase in question with the earnest hopes that so many churches may ere long be built of a satisfactory nature, that the name may effectually die out. To this class, not to mention churches nearer home, the Au Kirche at Munich belongs, and the most notable example of a model church in France is the one with whose name we have headed this article. Our readers will readily pardon our devoting a small space to the description of a building which has so decidedly marked an epoch in the revival. We derive our information from a description of the church published in 1847, in twenty-three quarto pages with lithographs.

On a lofty height overhanging Rouen, a chapel under the dedication of Notre Dame de Bon-Secours, had long existed, and was much frequented. At length, its diminutive size and bad repair called for a new edifice. Fortunately the curé found advisers who were enlightened enough to recommend a deviation from the hitherto universally adopted pagan types. The work was characteristically placed in the hands of a local architect, M. Barthelemi of Rouen. Happily this gentleman was willing to lead the successful innovation, and to prepare a plan in Pointed architecture. The first stone was laid in May, 1840, by the late Archbishop of Rouen, before our Society had been constituted quite a year. The situation is described as extremely beautiful, overhanging

the Seine, which flows beneath at a depth of one hundred and fifty metres. The church itself is composed of eleven bays and a triliteral apse beyond, divided internally into a nave and aisles, which latter terminate with the tenth bay ; with a tower and spire growing out of the first bay of the nave. The style is early Middle-Pointed. The windows, both of the aisles and clerestory are similar ;—of two lights, unfoliated, with a sexfoil in the head. Those in the apse are of the same design, but much larger. There are flying buttresses, and an open parapet to the aisles and nave. The roof, which is of a good pitch, is crowned with a crest. The side doors, which have square tympana, are in the fourth bay from the west. The one to the south, at all events, has no porch. Altogether we should fear that the church looks tame and monotonous externally, and it has far too much the character of a cathedral in miniature. The western elevation is rather complex. There are three deeply recessed doorways, with square tympana, the central one being double, all surmounted with canopies, each crowned with a statue ; above is an open parapet, marking the aisle roofs. The depth of the recessed doorways is gained in this story by making a gallery behind the parapet, the plane of the tower being set back.

The lowest stage of the tower has panelling below, and above, a pseudo-rose forming the west window. The lower part of the lowest story is occupied on the western side with four statues in niches, (so much of it as is free from the roof, at the sides, being blank,) above which are the belfry lights, forming a couplet in each face. Above, the spire rises with four open angle pinnacles, tied by an open parapet, with one row of spire lights, besides which it is pierced with several rows of openings, the lowest sexfoiled, and the uppermost trefoiled. The iron work of the doors is copied from Notre Dame de Paris. The eastern elevation is very plain, presenting nothing but the long windows of the apse, with low sacristies below to the east of the church, following the line of the apse. We fear that the general design has been somewhat starved, in order to make a show west end ; and yet we think that the effect of the small tower and spire growing out of the west end, must be rather mean, and quite insufficient for the general mass. The same idea has been adopted in the Au Kirche. The only English example of this conception is the First-Pointed and comparatively plain one at Nun Monkton, where, however, the tower is, at all events now, not surmounted with a spire.

The tympana of all the five doors are elaborately sculptured by M. J. du Seigneur of Paris. A separate lithograph is given of the principal one. In the centre S. Mary is represented on a throne with Our Blessed Lord in her arms, and an angel kneeling on each side, censuring. The lower portion forms a separate group. In the centre is a smaller representation of S. Mary with Our Blessed Lord. Here the Blessed Virgin is represented standing, and on either side is a group of infirm persons. The doorway is of five orders, and its head is sculptured. The innermost is carved in foliage, in the next the apostles are represented, then comes another band of foliage, then worthies of the old covenant, and then a third band of foliage. The nine orders of the celestial

hierarchy are introduced into the composition, which is well conceived, but the lithograph (as is too often the case in French art, which is always of the highest or the lowest excellence,) is not good enough to enable us to conjecture upon the execution.

Internally, both the nave and aisles are vaulted. The pillars have the capitals of the central shaft, and of the three subsidiary ones supporting the inner order of mouldings of the arcade and the aisle-vaulting decorated with foliage; the one, however, which supports the main vaulting-shaft is simply moulded. This has a very unpleasant appearance, and it is manifestly contrary to reason, to make the most prominent members of the group, the least ornamented. The abaci are all square. There is a triforium composed of seven equal lancets, the pillars having square abaci. The motif of this is to English eyes far earlier than that of the remainder of the church; we should call it very early First-Pointed, but, as is well known, Middle-Pointed was never so consistently developed in France in its details as in England. The vaulting of the nave is heavy and not sufficiently pointed. We very much wish there was an engraving of the interior looking west. As it is, we do not know how the tower is treated internally. The nave comprises seven bays. The font stands at the west end of the north aisle.

The pulpit is placed in the last bay but one of the nave on the north side. It is not fixed to a pillar, but stands upon a sort of base, which fills up the bay. It is lofty, and is surmounted by a canopy.

We are happy to say, that the triple division has been carried out, and that the chancel has got its proper fittings. We extract the description of this portion of the church from the book above alluded to.

"The choir [chancel], composed of three bays, and enclosed by a gothic grill, is furnished with two rows of stalls," [unreturned] "and has, one on each side of the door of entry, two little ambons from whence they chant the Epistle and Gospel. The sanctuary, of five sides," [i. e. the three of the apse, and the eastern bay on each side] "raised three steps above the choir, is ornamented in that part comprised between the pavement and the beginning of the great windows, with an arcade of fifteen divisions, partly sunk in the thickness of the wall, and each surmounted with a pedimental canopy. They are decorated with paintings which heighten the brilliancy of the sanctuary, and render it that part of the edifice which is the most apparent by its ornaments, as it is the most noble from its destination. It has been sought to recall in these paintings whatever refers to the adorable Sacrifice, whether in the Old or New Testament." On the Epistle side are represented Abel, Noah, Melchisedek, Abraham, Aaron, and Moses, all types of sacrifice. Besides, in the compartment nearest the altar is a piscina, richly ornamented with the text, *Mundamini qui fertis vasa DOMINI*. The four doctors of the western Church, S. Mary Magdalene, and S. Francis of Assisium are represented on the Gospel side, besides which there is one compartment for the processional cross, with S. Mary and S. John. "In the three arches at the end, the various Eucharistic symbols are represented. The high altar is richly sculptured: the retablo composed of arched niches with canopies, which encase eight reliquaries,

is terminated at each extremity by an open pinnale. In the centre, the tabernacle is surmounted by an ornamented platform, destined for the exposition of the Blessed Sacrament." A low open grill is not the sort of cancelli which we should recommend; still, however, it is a recognition of the division between nave and chancel, and is somehow a form of that which greatly approves itself to the French mind. We are particularly pleased to observe the adoption of ambons (and consequently we conclude of the symbolism accompanying the reading of the Epistle and Gospel) in connection with it.

The altars at the end of the aisles are not described, except that there is an incidental mention of one: whether there are more we do not know.

All the windows in the church are filled with painted glass, given, as are the pillars and other portions of the structure, by specific benefactors, among whom we remark various prelates. The glass was executed at the manufacture at Choisy-le-Roi. M. L'Abbé Martin, one of the authors of the work on the painted glass at Bourges, generously contributed no small portion of the designs, on which M. Gerente was likewise engaged. The east window represents the Radix Jesse. The next window to the north contains the holy women of the New, and the one to the south the holy women of the Old Testament. Of the two other windows of the sacarium, one contains the canonised bishops and the other the remaining saints of the diocese of Rouen. The aisle windows to the north contain various subjects from the Old and New Testament and the life of S. Mary; those to the south are confined to the history of Our Blessed Lord. The clerestory to the south gives the Prophets, that to the north the Apostles, Evangelists, and SS. Linus and Anacletus.

Our readers will perceive that this church is open, in an architectural view, to grave criticism, but that the internal effect must be striking and the ritual arrangements on the whole satisfactory. The symbolical character of the decorations is a healthy indication. Considering that the first stone was laid nearly eight years ago, and that it was the first attempt at building a Pointed church in France, it is indeed a surprisingly successful production, and one which may be considered an honour to the land which produced it. Indeed, we almost think it is too good a first attempt, and that it has not been followed up since as it ought to have been done. We do not mean to say that this is the fault of those to whose exertions, mediate and immediate, this church is due; but it is a fact that the developement of Pointed architecture in France has an uphill battle to fight. Very few large Pointed churches have since been put in hand: that of S. Nicolas, at Nantes, by M. Lassus, is, we suppose, the best. S. Clotilde, at Paris, by M. Gau, will be an expensive failure, we are told, if the original designs are to be carried out. The one at Boulogne is, we fear, at a standstill. On the other hand, however, many restorations, as our readers are aware, have been made, and smaller churches undertaken, such as that at Moulin, which we have already described.

The church before us is remarkable for being very practical in its



distribution. Indeed, it will be seen, that with some retrenchments, which are too obvious to require us to notice them, it might be reproduced in England for the use of our Communion; and not be considered at all unsuited for our present ritual, and our congregational services. We shall not be supposed to counsel such an attempt, when we indulge in speculations as to its result. In one aspect this church appears in advance of M. Didron's system, which is that of always recommending the style of the thirteenth century, which, if it have a meaning, must mean the First-Pointed style, which is *par excellence* the style of that century. But we believe that, practically speaking, M. Didron is not so exclusive, but that he admits into his category the earlier forms of Middle-Pointed, though he has unfortunately fallen into a low and indefinite terminology. Still in the *Annales Archéologiques* for last November (as we noticed in our last number) he has given, as a model church, one which is not free from Romanesque.

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### RAMBLES IN SWEDEN AND GOTTLAND.

*Rambles in Sweden and Gottland, with Etchings by the Way-side.* By SYLVANUS, author of "Pedestrian and other Reminiscences at home and abroad, with sketches of country life." pp. 359.

WE cannot give the author of this book credit for exhausting his subject, or for any considerable amount of patient research; the larger part of it however is readable, and he deserves the credit due to those who point out objects of research which more accomplished and more patient travellers may explore. And it is with a view mainly to the very curious Island of Gottland, in the Baltic, that we bring this book under our readers' notice.

The author, as may be seen above, has an eye to the symmetry of his title page, and disposes it with a sort of antithetical precision which contrasts, as we suppose it ought, with the *abandon* of the rest of the work. The book is just the jotting down each evening the occurrences of the day, between a comfortable dinner and an uncomfortable bed, which are both rather over minutely described. Dates are given, as they ought to be, and no more art is shown than in the casting the whole into chapters, and adding a note or two. The author has great love for nature, and if he will prune off the dissertations out of Lardner's Cyclopædia, and take the history of the country out of the mouths of the natives or their books, and not from a source so accessible, and at the same time exotic; if he will talk less about eating, and keep closer to the subject of his day's ramble, we venture to say that his next tour will produce a far more amusing book than his last year's journey has done.

Without having much knowledge of architecture, it is pleasing to see the butterfly tourist describing the churches he sees with evident pleasure. And not merely the larger buildings, that could not

fail to attract the traveller's eye, but even the small village churches have attractions for him, such as they have for few who are not true Ecclesiologists. His views, however, in these matters are somewhat old fashioned; heraldry predominates, and the old Westminster Abbey feeling of going to look at the monuments prevails too much. Were he a man of a more plastic mind, and we would say it without impertinence, younger, we would advise him to study ecclesiological architecture before he sets forth again. Perhaps, however, it may be best to leave untouched his John Bull obstinacy of character for fear that if his prejudices were disturbed by rough attempts to refine them, the whole mass would be shaken to pieces, and something worse be formed than the heterogeneous but somewhat amusing compound which is natural to him.

We find him at the beginning of the book on the Quay at Havre tossing up whether to go to Rotterdam or Hamburg; vessels for each place having their steam up before him. From the latter place he went after another sudden change of purpose, through Denmark to Gottenburg, on the south-west coast of Sweden: from thence he steamed across Sweden, and this portion of the tour forms, with the exception of the visit to Gottland, the most interesting portion of the work. A succession of rivers, lakes, and canals, through a country not of the richest, and abounding in forest, and at a time of the year when the somewhat limited foliage of that high latitude was bursting into all the beauty of their short summer, with vigour proportionate to the violence of the contrasts of cold and heat, form scenes in which Sylvanus is completely at home. The rest of the tour is mainly spent in short trips in the neighbourhood of Stockholm, so long as the fine weather lasted, and the end of it finds him in August of last year on board ship again, on his way to Berlin, exhorting all Englishmen to travel and spend their money in their own country and not abroad—a lesson he has failed to learn himself. We will give his description of the scene that seems most of all to have enchanted him into such gross inconsistency.

“The approach to Trollhättan is exceedingly fine, the river (the Gota or the Elf in its course from lake Venern to Gottenburg) winds amongst every variety of scenery, rocks covered with the sable fir and graceful birch start up from the stream in every fantastic form, leaving a long sweep of it fading most deliciously into perspective. The falls are the finest I ever saw, not from the height, but from the volume and velocity of the water, rushing and tumbling with incessant roar, amidst a chaos of rocks and shattered pines, with the wild and rugged scenery on all sides. Nothing can be finer; the colour of the water is of the deep heathery hue, that so harmonizes with the dark rocks and darker foliage.”

The canal between the two great lakes of Sweden, and the delay of passing through a succession of locks, give him an opportunity to describe the scenery as follows:—

“All nature seemed wild with joy as if in extacy at the departure of a northern winter cheered by the once again sun-elad, beamy sky, everything teemed with life and merriment. The birds carolled as if celebrating a festival; dragon and butterflies were revelling on the downy fragrant palm,

that I met with in great beauty and luxuriance, as well as with countless wild flowers, the forget-me-not, the alpine strawberry, and violet in profusion; fish were rising on all hands, forming their flickering *exciting* \* rings on the water. I gathered the periwinkle, several specimens of heaths, the arbor vitæ and juniper, and saw the alder, with birch in great beauty. I missed the oak, beech, yew, ash, and elm in the wood during this stroll. The path was full of mosses, arrayed in their gorgeous livry of green and gold."

After some nine pages, of such sceues, varied according to the height and other circumstances, the canal at one place being four hundred feet above the level of the sea,—he steps aside to visit the Wreta Kyrka, "then undergoing a thorough repair, extremely creditable to the authorities. There are several very ancient mausoleums in this old kirk; one of a Danish prince, and also another of a Swedish king, bearing the date of 1193." But what most attracted our author's attention was a stately monument to a Douglas, who had served with Gustavus Adolphus. He concludes with an indefiniteness which is frequently very tantalizing throughout his work—"This ancient Swedish church is well worth seeing, there being many relics of by-gone days, and records of old families to be seen in it; it is also quite a curiosity in its architectural style and external peculiarities, both being different to anything I had yet seen."†

The shores of the Baltic are beautiful, the views being varied by a profusion of small green islands. With Stockholm he was disgusted; the town is unworthy of its situation on a splendid piece of water, and there were personal inconveniences at the inns, most feelingly and pathetically described, that must have made so sensitive a person as our author a very unfair judge of the place where such things could exist. The most remarkable thing in the neighbourhood of Stockholm is Upsala with its University, Cathedral, Library, and old associations: yet here in place of a good description of the cathedral, he treats us with some vulgar Protestant nonsense about the churches of France and Belgium. A monument of a Polish princess sets him off on the well worked subject of Poland, and he just mentions the venerable codex argenteus in the library, the most famous, and till lately unique monument of the ancient Northern languages, in a way which shows that he is utterly unconscious of its value.

We must, however, pass on to the part of the book that has the most attractions for us—his trip to Gottland. Our readers, however, must probably first be informed that there exist in the Baltic, islands, such as this one and Bornholm, which having in the middle ages been the seats of extensive commerce and great riches, are now decayed, and retain the ruins of those temples which mediæval manufacture and commerce delighted to raise to the Christian religion. Little has been done to these churches since the Reformation, and they remain in that state,

\* We do not see the force of this word which he marks with italics, as if he had made a grand coup by the use of it, unless indeed our author be addicted to fly-fishing, of which we have observed no symptoms in his book: to our mind the gradual spread of the circular ripple over the smooth surface of the stream is peculiarly calming, and brings in far different associations.

† The Author's sympathies are altogether Protestant, and his views come out occasionally in a very offensive shape.

unchanged by art, which is most advantageous to those who with our pursuits are anxious to form a true judgment of their original design.

That the remains of churches in the Isle of Gottland or Wisby, are most especially worthy of attention, we shall presently show.

The island and the town pleased our author more than any thing else he met with, and he candidly professes his intention to take peculiar pains with the description. We must confess that he has succeeded, for the account of Wisby, which we turned to first, gave us a good impression of the book that was not afterwards sustained by the rest.

The town itself, as seen from the sea, he likens to a picture of Troy in a black-letter book, and the following short detail of objects of interest that it contains, shows that it must still afford a very vivid representation of the scenes from which such pictures were copied.

“There are now the ruins of eighteen large churches or cathedrals, upwards of forty embattled towers, with the remains of a castle, and numerous convents, and other buildings not satisfactorily accounted for; with a perfect line of lofty fortification surrounding the whole.”

Without drawing too much on our imagination for “the other buildings not satisfactorily accounted for,” but which under the examination of persons more advanced in architectural knowledge than our author might doubtless be accounted for, and be most instructive; here are materials for ample investigation. We are happy to have it in our power to substitute for the short account Sylvanus gives of the *Helge Ands Kyrka*, or church of the HOLY GHOST, which he seems rightly to consider the most curious one in the place, an account which has been kindly transmitted to us by our zealous member and contributor Mr. G. J. R. Gordon,\* of the British Legation at Stock-

\* It is hardly necessary that we should express our desire that any information concerning foreign ecclesiastical antiquities may be communicated to us, by those abroad, who either like Mr. Gordon have permanent means of becoming acquainted with the curiosities of other countries, or are only travelling through them. We give Mr. Gordon's communications with pride and pleasure, and should feel deeply indebted to all who can give us information or reference about these objects, or the present observances of other portions of the Church. Christianity ought to be one, and in many things uniformity is very important; enlarged views and extensive comparisons of various customs can alone fit us to judge in what cases uniformity should be sought for, and in what variety may be encouraged. Venerable usages also which ought to be restored, lurk frequently in some forgotten corner, and principles may thence be brought to light, the recognition of which may be essential to the well-being, if not to the life, of the Church. These remarks apply not merely to the reception of peculiar doctrines, but to the whole theory of religious teaching. At a time when it has become an acknowledged fact, that Protestantism has robbed religion of its attractions, and when Protestantism has shown itself so utterly unjust and cruel as it has in Switzerland and America; and the Roman Catholic Church is taking new energies, and its head acting with so much discretion, and with a policy so well suited to the exigencies of the age, it becomes a duty more than ever to inquire into the principles of the connexion between religion and art, and the prejudices which keep asunder so many who have a common aim. In a matter which must depend less on pure reasoning than on general results, and the effect of conflicting tendencies acting on the mass of mankind, most variable in individuals, but uniform when regarded as large masses; the tendencies of one age,



holm, a portion of which was in type before we heard of Sylvanus's book, but which had been postponed for more complete intelligence.

Mr. Gordon wrote as follows to one of the secretaries of the Society:—

“ Wisby, August 7, 1847.

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“You will see by my date that I have at last managed to get here; and most interested have I been by the ecclesiology of the town and island. All the buildings date from the eleventh or twelfth centuries, and the ruins of the ten churches (formerly seventeen) in Wisby, and the ninety odd in repair and use in the country afford a rich mine for the study of Romanesque and Transition architecture. The varieties of this, as I previously supposed very monotonous, style are infinite, and in the country churches the details even remain as sharp and beautiful, and often still filled with colour as they were when first erected. I have been prevented by shortness of time, sickness, and inability to draw properly, from doing half I wished or might have done, but I hope to give you soon some of the results of my visit: and I would strongly advise that our society should endeavour to persuade a deputation of advanced ecclesiologists next summer to pay a visit to this once famous emporium—they would be amply repaid. I cannot refrain from shortly describing one of the interesting ruins in the town, that of *Helge Ands Kyrka*, the church of the Holy Spirit; because there is in its arrangement something so peculiar as to be very difficult to account for satisfactorily. The date of this church is given as A.D. 1046, and it was burnt in A.D. 1509. But the greater portion of the walls still remain, so that its singular form and arrangement can be perfectly seen.

“The plan consists of an oblong chancel and an octagonal nave. The latter presents the appearance rather of a tower, and has an upper story still in good preservation; and there has also been a third story, which is now fallen in. Four octagonal pillars support the middle story, and four cylindrical piers over them have once supported the third story. But the remarkable fact is, that there is an eight-sided opening in the centre of the lower sub-vaulted floor (which is quite perfect), between the four piers, into the middle story; and this story has also been open to the chancel by means of a low arch over the regular chancel arch.

or of local feeling can hardly fail to lead us wrong, and those only who have seen and compared different countries with an unprejudiced eye, or what is much more difficult, have done the same thing by careful thought and reading, can hope to afford any light to guide the world through the painful scenes of religious controversy, and of conflict between Church and State, which we fear the present century is destined to see.

The ordinary run of religionists and philosophers may think our studies trifling, and so they are when the colour of a vestment, or the shape of a moulding, or even the name and meaning of a ruin are looked to as ends, and studied with no further object than the amusement of the moment: but such is not our intention; we look at such things as part of the great subject of Christianity working with material objects, and shining through them; and the larger the basis of inquiry, and the more unprejudiced the views which we can put forth and induce others to adopt, the greater probability will be that from them some light may be shed on the still higher subject of Christian doctrine.

The communication between the lowest and the middle story is by two staircases in the thickness of the north-west and south-west walls, which have been open internally to the nave, and which meet at the level of the middle story in one doorway in the west wall. In the middle story there are semicircular recesses in the north-east and south-east walls just as in the lowest nave, and two other sedilia-like double recesses that have been divided by shafts in the south and south-west walls. In the north-west wall is the stair case to what has been the third story. The vault between the second and third stories is fallen in. To return to the lower stage. The altar has stood in a semicircular apsidal recess advanced from the east wall, and on each side of this have been two triple ranks of cells, one over the other, with communicating stairs and passages behind the altar. The style of architecture is Romanesque: windows, round-headed lancets, or else circular. Pier arches below, round; in the middle story, slightly pointed. Depth of chancel, twenty-five feet; of apse eight feet, seven inches; diameter of nave, forty-two feet about. I have made as exact a measured plan as I could of this most interesting ruin, (for it is much destroyed), and I will send a copy.

“Can you explain the arrangement of this church? It was attached to a hospital, and it is supposed here that the Sisters of Charity who attended the hospital worshipped in the upper nave; or else, perhaps, the diseased infected with dangerous diseases. I have no time for more at present. Large quantities of stained glass, chiefly of Romanesque date, still remain in the country churches undestroyed.”

A subsequent letter, dated October 25, from Stockholm, sends the accompanying more full description, besides plans and many sections, of which we are only able to present to our readers the plan of the ground floor.

“Helge Ands Kyrka in Wisby, like the other old churches there, is built of undressed limestone, except the corner pilaster-buttresses which are finely dressed, and of large stones.

“The church is now a ruin, but still so well preserved that much of its extraordinary arrangement is quite evident. It is situated within the hospital gardens: that institution having, it is supposed, formerly depended on the church. It is to be hoped it will now be preserved by the authorities from further destruction.

“The plan of the church consists of a rectangular chancel and octagonal nave.

“The chancel presents at the east end a segmental recess larger than a semicircle, where the chief altar of the church formerly stood, and the centre of which is pierced by a single round-headed window, splayed as all the others are both ways. Under this window are two square recesses, 2 ft. 3 in. deep, by 2 ft. square. On either side of the *quasi*-apse, to the north and south, is a small chamber, each having a small slit to the east for light. In the north corner of the south chamber is a narrow spiral staircase, leading to a second chamber, also lighted by an east window, of the form of a Latin cross. Both these chambers, as also the one to the north are vaulted, and over the upper south

chamber there are manifest indications of there having been a third, the entrance to which, however, must have been by a passage in the wall from the north side, as there are no marks of stairs in the wall of the second chamber on the south. The south window of the chancel is large and round-headed; it is a later insertion in place of two similar but smaller windows close together, which must previously have occupied its place. The north chancel window is likewise round-headed but much smaller than that to the south. The priest's door, close to the south-west corner of the chancel with an opening in the wall of 3 ft. 9 in. is contracted by moulded jambs of single stones to 2 ft. 4 in. in width. The head is likewise cut out of a single stone, and presents a semicircle on two straight elbows. The chancel arch is round, and there is a string moulding on the north and south faces of the arch at 9 ft. 6 in. from the ground. The chancel vault has fallen in. The springers from the four corners still appear; it must have been about 36 ft. high.

"The nave vault, (about 23 ft. high,) is supported on four octagonal piers, and in its centre is an octangular opening, faced with a moulded cornice, leading to the middle story to which access is had by staircases in the thickness of the north-west and south-west walls. The north-east and south-east walls of the nave are occupied by segmental recesses, in each of which is a round-headed window, and to the south of each of which there is a square aumbrye-like recess, 1 ft. 10 in. square, 2 ft. 3 in. deep, and 3 ft. 3 in. from the ground. The recesses have most probably contained altars. There has been a north doorway which is now blocked. The south door is very large, and is a fine specimen of Romanesque architecture. It is staged of four with alternate square and round mouldings; the pillars answering to the latter being quite detached. The actual opening being contracted in a similar manner to that of the priest's door is only 4 ft. 8 in. wide, and is composed of a triple rounded arch with a roll in the centre of the middle division. The west window is a sex-foil cut in a single stone, and set in a round-headed arch which is deeply splayed. The cusps of the foils are squared off, and outside a roll moulding is carried round the head and sides. This window is 4 ft. 10 in. broad, 3 ft. 7 in. high, and 1 ft. 4 in. from cusp to cusp; its sill is 12 ft. 9 in. from the ground.

"The north-west and south-west walls, as I have said, are occupied by the staircases to the upper floor. These staircases have been open to the church, being arched over by three ascending round arches which do not appear to have had any support but from the outside wall, and being lighted each by one light in the westernmost arch; that to the north-west being an octofoil, and to the south-west a quatrefoil in a square. Both these lights are constructed like the west window, over which also the staircases meet, and open into the upper floor. There has been a small one, now blocked, in the south-west wall, entering on the staircase at its commencement. The vaulting of the nave is quite perfect. It is simple and is round in the centre, but slightly pointed at the sides. There are short string mouldings, about 2 ft. from the pier capitals, at the spring of the lateral arches, which are borne at the walls upon brackets.

"The upper church is entered at the west end, through a round-headed doorway, where the two staircases in the north-west and south-west walls meet on a landing place one step below the floor. The doorway is 4 ft. 7 in. wide, and 7 ft. high to the spring of the arch, and has been provided with a strongly barricaded door as testified by the indications of strong staunchions on the north jamb (inside). Over the doorway there is a small circular opening, cut in a single stone, but which has previously been twice as large. The arch into the chancel in the east wall is round, and from the floor to the centre of the arch, measures 9 ft. 4 in. In the north face of its south pier, there is a small square recess, and on the north and south faces of each pier respectively, at the spring of the arch occurs a plain string moulding. As in the floor below, the north-east and south-east walls are occupied by segmental (altar?) recesses but without the square aumbrye-like recess at the sides of the north-east recess. A round-headed window corresponding with those similarly placed below is pierced in the centre of each recess. The south and south-west walls are each nearly occupied by a rectangular recess in the thickness of the wall, each of which has been arched over by a double round arch, having probably a small pier or column, or cluster of columns between the two divisions, which appear also to have communicated by a round-headed arch, supported on the said small column. In each side wall of each recess, is a square aumbrye-like recess. In the south wall, over the double arcade, are indications of there having been a large round foliated window, but its design is entirely obliterated. In the north-west wall is the doorway to the staircase which has led into the third floor of the octagon, also formed in the thickness of the wall. The north wall presents nothing for remark. The octagonal opening in the floor of the church, seems to have been level with it, but as the pavement is removed, it is impossible to say whether there has been any guard round it.

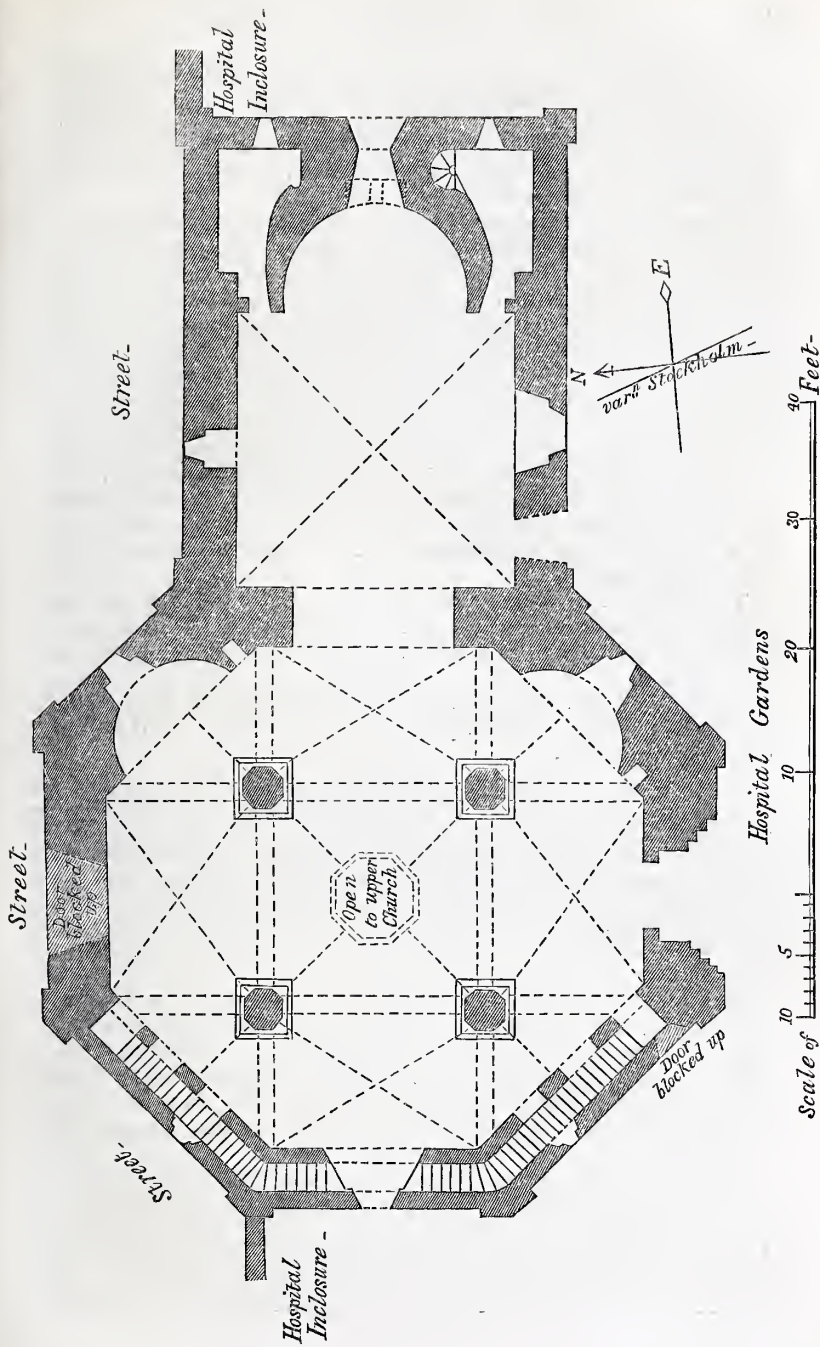
"The four piers which supported the vault, are set of course immediately over those below. Their bases are of the same size as those of the latter, but are more highly ornamented. The shafts also are circular instead of octagonal.

"The vaulting of the centre has fallen in entirely, but most of the side vaulting remains, although in a precarious state, and appears to have been slightly pointed; it is supported at the walls on brackets.

"There is a tradition of there having been a third story with two windows on each side. The church is said to have been built A. D. 1046, and it seems to have been burnt like most of the other Wisby churches, in 1610. The walls, as will be seen from the plan, are very thick. The basement mouldings of the church and nave are, I may add, different."

Sylvanus gives a wood-cut of this church, which on the whole must convey a tolerably correct idea of its appearance from the south-east corner of the chancel, and displays especially the double chancel arch belonging to the upper and lower nave. There are some liberties, apparent on a closer inspection, that have been taken by those who have





prepared the sketch for engraving, the artist having no doubt supposed that some of the peculiarities observable in the drawing were due to mistake, which in fact were owing to the singularity of the building.

We have not much to add to the guesses and traditions of the locality about the use of the upper nave, or of the upper story or steeple which was above it.

The principal hypothesis on the spot seems to be that sisters of charity occupied the building, who attended to the hospital in the grounds of which the church now stands, and that they worshipped here above and apart from the rest of the congregation; and something of this kind seems most likely, though the building may doubtless in so many ages have been adapted to different purposes. The aperture in the vault of the lower nave may have been closed up, and only used to raise heavy articles, such as bells and altar-slabs to the upper floors; and the absence of anything like a balustrade, or the remains of the fastening of one, seems to confirm this conjecture. It is a pity that we have no account of the antiquity of the hospital or of its buildings which might guide one to a conjecture, because a supposition which implies that a church built in the eleventh century was then adapted for the accommodation of a sisterhood so employed is rather a wild one.

That churches have, however, been built for the separate accommodation of a female congregation is certainly true, and the plan adopted here of putting them in something like a high gallery seems the most reasonable.

In fact, in Alban Butler, for the 8th of October, on the life of S. Bridget of Sweden, we find a passage which recalls to us this Wisby church most forcibly.

“In this institute,” founded by her, “as in the order of Fontevault, the men are subject to the prioress of the nuns in temporals, but in spirituals the women are under the jurisdiction of the friars; the reason of which is, because the order being principally instituted for religious women, the men were chiefly admitted only to afford them such spiritual assistance as they want. The convents of the men and women are separated by an inviolable enclosure, but are contiguous, so as to have the same church in which the nuns keep choir above in a doxal, the men underneath in the church; but they can never see each other.”

The word doxal here used by Butler does not occur in the Bridgettine rule: it is explained in Ducange by *Jubè*, which is a very elastic word, and he states that the word is still used in Flanders, which reminds one of the church of S. Ursula at Cologne, where a curious gallery is built over the lower part of the nave, and is a sort of repetition of it; the nave beneath it is low, and is studded with columns, and vaulted.

The words of the rule are given in Brockie, iii. 111. After speaking of the separation of the apartments of the clerks and nuns, and of the separate entrance from them into the church, the clerks “*chorum inferiorem habebunt, chorus vero sororum erit superius sub tecto, ita tamen quod sacramenta videre et officium audire valeant.*” And we gather from the plans and description of this church at Wisby, that the altar, and

the holy mysteries performed there, would have been visible from the upper nave through the upper chancel-arch. A difficulty, however, occurs at once, that no separate means of access remain to the upper nave or choir, the only entrance, so far as the plans before us would lead us to conjecture, having been, as now, by the staircases in the thickness of the west wall.

The fact of this entrance having been strongly secured, and that there existed some building above, now destroyed, might lead one to conjecture the possibility of the habitation for the women having been on the second story above the vault of the church. The nuns could not have been Bridgittines, because the church was built in 1046, and S. Bridget was born in 1302. The space also could not contain so large a congregation as the convents of her order consisted of.

But her institute does not appear to have afforded the first example of such an arrangement; the preface of Brockie to the constitutions of Sempringham, given also in Dugdale, makes a similar statement as to arrangements of Gilbertine churches. On a hasty perusal of their very voluminous rule we have been unable to meet with any confirmation of this statement, which can hardly be made idly. If any of our friends will point out the passage, or still better supply us with any particulars of the church itself of Sempringham in Lincolnshire, the mother of the order, which may serve to show that churches of this peculiar form have been built in this country, we shall be much obliged to them. But neither these nor the abbey of Fontevault were the first instances of joint monasteries, and it would be curious to ascertain the arrangements which in earlier times prevailed to secure joint worship and due separation.

A distinction must be drawn between Wisby and almost all other double churches that we know of. Putting aside the third story, which ranks rather with the upper stages of towers, this church with a double nave is quite distinct from those which, like Cormac's chapel at Cashel, and Compton near Guildford, had a second chancel and sacra-rium placed in the roof, from which the principal altar could not be seen. If these upper rooms were churches at all, in the strict sense of the word, they were for a distinct worship, having no reference to what was going on below. And on the other hand, crypts, or enlargements of the sacrarium or part of it, are of quite a different nature, and were a gradual developement of the *confessio* beneath the altar, where the martyr's remains were enshrined, an idea which we cannot separate from the ninth verse of the fifth chapter of Revelations. The course of change by which this simple arrangement was magnified into the crypt of Canterbury or the under-church of Assisi is very curious. But we cannot now dwell on the many considerations that flow from it.

But we must return to Wisby and our author, who accounts for the paucity of information about the history of the island from the fact that the last bishop, when driven out of the country, conveyed his library with him to Poland, where, notwithstanding the researches that have been made, it has never been discovered.

That the island, when the Danish power was great, was likewise

flourishing is proved by the quantities of English coin that are everywhere dug up. There is no mistaking in this the Dane-gelt which our ancestors groaned under : coins also from almost all parts of the world are found. Not long before this era the island is stated to have taken its first spring of prosperity from the destruction of the town of Veneta, on the south coast of the Baltic ; and the foundation of sumptuous churches in the eleventh and twelfth centuries, one of them by the merchants from the Netherlands, are witnesses of the riches it continued to possess.

Besides the engraving we have mentioned, the book is adorned with a wood-cut of S. Catharine's church, a handsome Pointed building with aisles and an apse ; a view of S. Clement's and some other ruins ; the gateway of S. Maria, which looks like an Elizabethan monstrosity ; a very curious view of a street and Spanish merchant's house, also in Wisby ; some Swedish views and music which are not very remarkable ; and for a frontispiece a portrait of Jenny Lind.

Without following Sylvanus across the isle of Gottland, throughout the whole of which he found remains of antiquity which will well repay an extensive tour, and a most interesting and friendly disposed people living in much apparent comfort, we hope to induce some of our members to visit the Baltic next summer, and judge for themselves what is the meaning of these curious ruins. Mr. Gordon is anxious that such a visit should be made, and will afford every facility which his position puts in his power.

## ICELANDIC HOMILY FOR THE FESTIVAL OF THE DEDICATION OF A CHURCH.

Translated from an Ancient Icelandic MS. preserved in the Royal Library, Stockholm. (4to. No. 15, vellum, written A.D. 1150—1200.)

KING SOLOMON built the first temple to the honour of GOD ; and when the temple was completed, he bade his people keep the festival. But, when all the people were come to keep the feast, then stood up Solomon to pray, and spake thus :—Thou hast heard, LORD, the prayer of Thy servant which I made unto Thee, that I might build a temple for Thee. Now then hallow and bless this house, which I have builded in Thy name ; hearken Thou, LORD, to the prayer which Thy servant prayeth before Thee to-day ; that Thine eyes may be open and Thine ears hearkening towards this house night and day. If Thy people misdoeth and turneth to repentance for their sins, and cometh to this temple and prayeth for themselves ; then hear Thou their prayers in this place ; and deliver them out of the hands of their enemies. But when Solomon had made an end of praying, then did the LORD appear in light, and all saw the glory of GOD come over the house ; and all worshipped GOD, as many as were in the temple.

Such were the ends for which churches first were built, and church wakes held. But, since we keep church wake to-day, good brethren, so is it above all things necessary for us to know, what manifold mercy



we receive in the church. When a man first cometh into the world, then shall he be taken to the church, and there be baptized and made God's son, as he was before the thrall of sin. In church is consecrated the Body and Blood of the LORD JESUS CHRIST, which all Christian people shall taste for the remission of sins. In this office are the gates of heaven opened, and holy angels meet with men and complete the administration of the priest. In church is the seat of the covenant of reconciliation between God and man; and there are all prayers that we pray for ourselves most acceptable to God; although God heareth our prayers wheresoever we pray for ourselves with all our heart. If we become reconciled with God and fall into great sins, then should we enter into the church and take there shrift of the priest, and be again reconciled with God. When a man expireth, then shall his body be borne to the church and there be buried; and there shall priests recommend his spirit to the hands of God with many prayers and blessed songs. Therefore ought we, good brethren, to reverence our churches by our attendance on numerous prayers and sacrifices and holytides. Because there we seek God's mercy when we come into the world, and there whilst we are in the world, and there when we fare out of the world.

But, as the church and all Christian people together are called in the books by one name, so may we declare how the church marketh the people, or how Christian people are called God's temple. Ye are God's holy temple, which is built in you. Like as the church is constructed out of many stones or beams, so are people assembled in the faith from many nations and tongues. Some Christian people are now in heaven with God; but some are in the world here. Therefore do some parts of the church denote the glory of the heavenly kingdom, whilst some parts mark Christendom on earth.

The *Choir* marketh the saints in heaven; but the *Nave* Christian men on earth.

The *Altar* marketh CHRIST; for like as all sacrifices are accepted by God and are hallowed over the altar, so also no work of ours is acceptable to God but when it is hallowed by CHRIST's love.

The *Vestings* of the altar are holy saints; those who put on CHRIST in good works; as Paulus said, "Ye all who are baptized into CHRIST, ye do put on CHRIST."

The *Foundations* of churches mark apostles and prophets; who are the supports of all faith, as Paulus said, "Ye are built upon the foundation of the apostles and prophets."

The *Porches* mark the true faith which leadeth us into the Catholic Church.

The *Doors* before the porches mark wise men who firmly oppose those who are in error; and who shut out them who in their teaching are without God's Church, but who give entrance to believers.

The *Flooring* marketh lowly men, who abase themselves in the estimation of all; and they give, therefore, the greater support to all people as they are more trodden upon by all.

The *Seats* of the church mark pitiful men who alleviate the sorrows of infirm neighbours by sympathy, like as seats give relief to sitters.

The *two Side Walls* of the church mark the two different races of men that have come into the one faith in CHRIST: the one derived from Jewish, the other from Heathen folk.

The *Front Cross Wall* [*i. e.* the west wall] that connects the two side walls marketh our LORD; who united the two peoples in His one faith, and is Himself the Breastwork and Shield of Defence of His Church. In this front-wall are the *Door* by which to enter the church, and *windows* which light the church: for the LORD enlighthens all who enter into His faith.

The *Cross Wall*, which is between the nave and the choir, marketh the HOLY GHOST; for, like as we enter into Christendom through faith in CHRIST, so do we enter into the glory of heaven by the door of grace of the HOLY SPIRIT. And as CHRIST united two races in one faith, so doth the HOLY SPIRIT unite the same races in one love. In this cross wall is a large opening, so that all worshippers may see from the nave into the choir. For whosoever attaineth to the door of grace of the HOLY SPIRIT, may, by the eyes of the soul, behold many heavenly things.

The *Four Corner Pillars* of the church mark the four gospels; for knowledge of them is the strongest stay of all the Church of CHRIST.

The church's *Roof* marketh those men who lift up their minds' eyes from earth to the glories of heaven; and they shield Christians in temptation by their prayers, as the roof protects the church in rain.

The long timbers of a church, that is the *Wall and Pole Plates* and the *Ridge Piece* and *Purlins*, which support and hold together the rafters and the wall planking,—these mark the rulers who are set for the government and for the increase of Christendom, as abbats over monks, or princes over peoples.

The *Tie Beams* which abut at right angles to the wall plates, and uphold the struts which prop the purlins and ridge piece, mark those Christian men who strengthen secular princes by their counsel, and holy cloisters by their rich donations.

*Bells* mark Priests who make a pleasant sound before GOD and men by their prayers and teaching.

*Crosses* and *Roods* mark penitents, who bear on their bodies CHRIST's martyr-mark, and mortify their flesh by fastings and vigils.

But as a church thus marketh all Christian people, so also doth it betoken in itself every Christian man, who truly becometh the temple of the HOLY GHOST in good living; for every man serving GOD buildeth to himself a spiritual Church, not of beams and stones but of good works.

This church's *Choir* is prayer and singing of psalms.

Its *Altar* marketh love: but

The *Altar Vestings*, good works which must accompany love. Like as all sacrifices are hallowed by the altar, so are all good works hallowed and rendered acceptable by love.

But this love is distinguished into two commandments, which are the love of GOD and of our neighbour:

These two loves are marked by the two cross walls of churches;—the *outer* [or west end wall] love of our neighbour: but the *inner* [or

the wall over the rood-screen] the love of GOD. In the inner cross wall are wide doors [the chancel-arch] into the choir, for to each one the way of life appeareth less narrow as he loveth GOD more. In the outer cross wall are windows, for the commandment of the LORD is light, quoth David, and enlighteneth the eyes. This commandment did the LORD Himself explain when He spake thus: This is My commandment that ye love one another.

The *Doors* before the entrance mark modesty of tongue; as the Psalmist spake; Set a watch upon my mouth, O LORD, and a guard at the gate of my lips. But the *door* may also signify wisdom, which can discern between good and evil, so that we open our hearts to good things, but shut out evil thoughts.

The *Foundations* of this church mark faith; for upon this foundation and under-framework must we build all good works that they may become God's temple.

The *Four Corner Pillars* mark the four cardinal virtues, which are Wisdom and Righteousness, and Fortitude and Temperance.

The *Floor* marketh lowliness, obedience, and patience, which are not ashamed to bear dishonour and injury from men.

The *Seats* betoken merciful deeds, which afford ease to those in need as seats do rest to those who sit thereon.

The *Walls* mark all good works together, and all useful labours which are done for the love of God and of our neighbour.

The *Wall-Plates*, which hold together the wall-planking, mark the strengthening in good works.

The *Roof* over the walls marketh that hope which, in our heart, we ought to place in God above all our own good works.

The *Roof Beams* which support the rafters mark patience, which strengthens our hope so that it faileth us not in praying for grace from God.

The *Tie-Beams* which strengthen the walls so that they fall not before the storm, mark peace and concord which strengthen and unite all our good works, so that they fall not before the storms of the temptations of the Devil.

The *Crosses* and *Roods* betoken mortifications of the flesh, which are fasts and vigils.

The *Bells* betoken teachings which incite us to good works.

The *Churchyard* betokeneth the keeping of all these good things that have been now here spoken. But thus may we well keep all these good things, if we think on the deeds of those who are departed from the world; so that good examples may strengthen us to do likewise, but evil examples may ward us from sin.

The *burying of bodies* in the churchyard betokeneth the pondering of these things. For this is to be understood, that all things which have to do with the church's attributes or service may be spiritually fulfilled and signified in us, if we live so purely as to be worthy of being the temple of GOD. Therefore is it needful for us, good brethren, when we celebrate the festival of the dedication of the church, that we purify the church of our breast, so that God find not in His temple, which we ourselves be, ought wherewith to be offended. And, as we

like to be seen bravely clad and fairly washen outwardly on holidays, so should we also inwardly wash in tears the sin spots from our souls, and adorn them with good works. And, as we nourish ourselves with choice food on holy days, so ought we also to feed our souls with holy tide food, which is the word of God. For unseemly is it that the body should be delicately fed and clothed, while the inner man should be meanly arrayed and should miss his food. It is of no use that we come bravely clad to the ceremonial church-wake, if we neglect the inward holy day of the church, which is the doing of good works; for therefore do we continue constant in prayer upon earth, that we may celebrate an eternal church-wake, which is the true joy of all saints in heaven. But it is thus we may attain this joy, if we show manifold pity to our neighbours in their needs. Good is it to give gifts to churches, but better is it to comfort our wretched neighbours in their necessities. For churches pass away with the world, but the souls of men perish never. If we would be the temple of the HOLY GHOST, then should we show to our needy neighbours such pity as the Church shows to us, like as we are brought in the Church near unto God by the waters of baptism, so should we also lead away our neighbours from error, and pray for them with tears: because tears cleanse from sins as do the waters of baptism. And, as we take shrift in church for our sins, so should we also afford help against our neighbours' sins. And as we receive in church heavenly food, that is *Corpus Domini*, so should we supply earthly food to the poor. And as the church keepeth near her graves for the bodies of the dead, so should we also afford prayers for their souls.

Adorn we then our souls with good dispositions, but our churches with frequent sacrifices and with lights and holy services. When we come to church to attend service, then let us have love and peace one with another: for unseemly is it, that we should have hatred in our hearts, when we are present at the covenant of reconciliation between God and man. If we sanctify, with such dispositions, temporal holidays on earth, then may we attain eternal holidays in heaven, with our Redeemer, the LORD JESU CHRIST, Who liveth and reigneth with the FATHER and HOLY GHOST, world without end. Amen.

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### ANCIENT CROSSES.

ANCIENT Crosses are objects of great interest to the Ecclesiologist. Memorials of the piety of times which delighted in the external manifestation of reverent and devout emotion,—monuments of a religious system which addressed the heart through the eye as well as through the ear,—clad in their grey and mossy mantles, like preachers and prophets of old arisen from the dead, they bear no feeble testimony against an age of selfish carelessness and captious irreverence, which, with an affected and superstitious horror, would banish the “Sign of the Son of Man” from outward and visible, as it has from practical and spiritual religion, and consign to ignominy and neglect, what should be







CHURCHYARD CROSSES. CASTLE KIERAN CHURCHYARD, COUNTY OF MEATH.



CHURCHYARD CROSS. S. BURYAN, CORNWALL.



CHURCHYARD CROSS. KIRK BRADDON CHURCH, ISLE OF MAN.





the cherished emblem of his life and profession to every Christian person.

The student of the earlier Christian records cannot fail to be forcibly struck by the universal adoption of this sacred symbol in every part of the economy of the Church. It hallowed the baptismal font and the brow of the newly-born, confirmed the youthful soldier of CHRIST to the good fight of faith, sanctified the marriage rite, invoked a blessing on the daily meal, was the unction of the departing, and spoke of the good hope of eternal life on the sepulchre of the dead. It aided the Eucharistic sacrifice, inspired the daily prayer, devoted the thank-offering. Among all the followers of CHRIST it dedicated the fabric of the church, consecrated the altar, and blessed the very bells, and vessels, and vestments of the house of GOD. It helped to separate and ordain the Bishop and Priest to their sacred offices; the monarch to his secular rule. It enforced the exorcism of the possessed; verified the confessions, and gave a consoling sanction to the absolution of the penitent. In an endless variety of shape and ornature it began and ended their sacred books; it designated their sanctuaries, was the memorial of departed saints and martyrs, marked out scenes of Christian heroism or endurance, dignified their processions and solemn meetings; was the escutcheon on their shields, the insignia which decorated the robes of their kings and nobles, the standard in their battle fields. It was the ensign and stamp of truth in the daily transactions of life; the seal of their charters, the device upon their coin; and one of their most solemn forms of adjuration was by erecting the body and outstretching the arms in the form of the most Holy Cross of the LORD. It was in truth the companion of every action and event in their daily life and conversation: in order, as Beda remarks, "that by its constant protection they might be defended from the assaults of evil spirits, and be instructed to crucify the flesh with its affections and lusts." In a word, it was the symbol which in all affairs and matters, secular as well as religious, conspicuously marked out and designated the Christian—distinguished him from the world around, and invested him with the honour and dignity which belonged to the follower of JESUS.

We have every reason to believe that, together with Christianity, the use of the cross as its customary and recognized symbol and ensign was introduced into these islands. Antiquaries have, however, often maintained—still oftener assumed—that the cruciform has, from very ancient times, been consecrated to religion among all the nations of the earth. Thus Mr. Haslam\*—"The sign of the cross seems originally to have been imparted to man in primæval times, and never to have been entirely lost. It held a conspicuous and honourable place in the religion of the ancient Egyptians, Hindoos, Chinese, Scandinavians, and Mexicans, and in the Celtic or Druidic religion, which prevailed here prior to the introduction of Christianity. Here perhaps for the space of 1500 years, if not longer, the cross was exhibited and esteemed the symbol of eternal life, and the symbol of GOD, by priests

\* Report of the Royal Cornwall Institution, 1846. Appendix iv.

and people, who were the aboriginal inhabitants of the country under the name of Cymry." He then proceeds to inform us that the Druids had their favourite forms of the cross: first, a cruciform figure of four equal limbs of equal length; secondly, as a **T** or figure of three limbs of equal length; and thirdly, as either of these, but particularly the second, surmounted by a circle: shapes all of which are undoubtedly to be found upon ancient monuments in these islands. Thus, too, the remarkable cemetery of New Grange, near Drogheda (which consists of a long vaulted apartment, under a hill or barrow rudely constructed of uncemented stone, with two arms or transepts, forming by its area a very accurate representation of the usual form of the cross), among other similar facts, is confidently alleged in support of the same theory. Yet many of the imposts in the interior of this singular cave, bear evident traces of the sculptured ornaments which are so common on the stone crosses of Ireland and Wales, and are found also among the illuminations in the Irish and Anglo-Saxon gospels of the sixth, seventh, and eighth centuries: coins, too, of Valentinian and Theodosius have been found on its upper surface; and to an unprejudiced observer the correctness of its cruciform shape would suggest beyond dispute a Christian origin. Cromlechs and other Druidical remains are found in Wales, with crosses marked on their supports: surely by Christian hands. The great objection to all such theories is, that they profess to account for certain facts by an appeal to the dim obscure of a most remote antiquity: whereas, a period considerably later supplies very reasonable explanations of the same phenomena, and sufficient to satisfy any ordinary mind. We are inclined to believe that the occurrence of cruciform figures prior to the Christian era may amply be explained by accidental causes, or by the fact that the form of the cross is in many ways, and for many purposes, a natural and easy mode of indicating any remarkable circumstance or object. If the cross were already a received and known symbol of religion among the Gentiles, how could it become, as it undoubtedly subsequently was, the exclusive and peculiar badge of a Christian? Why did the missionaries of the faith always insist so pertinaciously on its recognition and reception by their converts? and why were the heathen world so bitterly opposed thereto?

But enough on this point. That Christianity had made great progress in the Roman empire in the first and second centuries of the Christian era, which, ere the third, comprehended all that part of Great Britain called England and Wales, are historical facts. It is certain, therefore, that thereby Christianity would obtain a footing in these islands. If S. Paul did not preach here, nor S. Joseph of Arimathæa (as no incredible tradition testifies) form the first Christian society in the isle of Avalon; if the relation be false that Bran, king of the Cymry, returning from Rome, where he had been detained as a hostage for his son Caradog, or Caractacus, A.D. 58, was herald of the faith to the shores of Britain; yet that ere the beginning of the third century Christians were numerous in this country, and that many of the native princes and their people had also become converts, can scarcely be doubted. The records of the cruelties

practised on British Christians in the persecutions of those periods, prove that at other times the exercise of our holy religion was here tolerated. The number of churches which, according to Gildas and Beda, were destroyed in the Diocletian persecution, and afterwards by the Pagan Saxons, demonstrates the existence of many congregations of Christians. Usher, Leland, Whitaker, and others, (exclusive of the Latin historians) have shown, as we believe incontestably, that Cornwall and Wales, the eastern coasts of Ireland, and the western of Scotland, and Cumbria contained a Christian people early in the fourth century. In the book of Llandaff we read of a regular embassy, about that period, consisting of S. Teilo and two other Saints, from the Church in Wales to that in Jerusalem. It has been discovered that the eastern end of many of our most ancient churches, after the form of the Roman Basilicæ, were originally round or apsidal; and why might they not have been originally Roman structures, particularly as we know that was the name appropriate to them in the sixth century? At S. Peter's, near Bath, a Roman pavement has been discovered with patterns of crosses upon it. A cross was found among the Roman ruins at Bath, and is now in the Museum there. A cruciform foundation or pavement, with Roman tiles (improperly now called S. Augustine's Cross) was discovered among the ruins at Richborough in Kent. Roman coins and pottery, with crosses upon them, have been dug up in considerable numbers in Cornwall, some of which, Mr. Haslam tells us, are still in the possession of Mr. Thomas Kent, of Padstow. In 1687 Mr. Lhuyd, the antiquarian, copied from a stone called *Bedh Porus*, or Powis's grave, near Lech Idris, in Merionethshire, an inscription in Roman letters — "PORVIS HIC IN TUMULO JACET HOMO - - IANUS FUIT": and it is referred by him to a Roman of the second or third century.

Omitting all mention of the cross as a sign of mutual recognition and membership among the early Christians, it is well known that in the ancient cemeteries at Rome, the cross in various forms, but generally the simplest, is found inscribed on their tombs; as in that remarkable instance given by Dr. Maitland (p. 127), from Boldetti, of Lannus, a martyr under Diocletian. Accordingly, in Cornwall, Wales, and other parts of England, we find the same figure occur in ancient sepulchral monuments of Roman date. Thus, at S. Just in Penwith, Cornwall, exists a granite block, 3 ft. 8 in. long, piously laid in the wall on the north side of the altar, which was found built up in the chancel, when repaired in 1838, with the inscription in Roman letters, *SILUS HIC JACET*; and on the adjoining side is cut the monogram 

About a mile from Fowey exists another Roman Christian sepulchral memorial, about eight feet high, with the inscription also in Roman letters, *CIRUSIUS HIC JACET CUNOMORE FILIUS*. On the reverse an incised cross, wanting the upper limb : a form of which we read in the Apostolic Fathers. At S. Clement's, near Truro, is a stone slab eight feet in length, inscribed in similar characters, *ISNIOC VITALIS FILIUS TORRICI*. On the upper end is a cross sculptured in relief within a circle. At S. Blaise, near Fowey, is a shaft of a cross,

sculptured in compartments of cross lines of various patterns, with plain central compartments, containing the words  ALSORON VILICI FILIUS. Stones of exactly similar character, although from the softer nature of the material the marks of the cross are obliterated, are to be found at Llanbadarn Vawr, near Aberystwith; Vaenor, in Brecknockshire, and at the Gaer by Cwmdy, near Crickhowell, about a mile from Llan S. Fryd, which commemorate Romans in Roman letters; and at other places mentioned in Gough's Camden, (vol. ii. 509;) as at Llan Newydd commemorating Severinus; Heu Llan amgoed, Caius Menvandanus; and at Llanvheangel (all in Carmarthenshire) HIC JACET ULCACINUS FILIUS SENOMACILI.

Camden mentions a remarkable stone at Margam-on-the-Sea, Glamorganshire, on the top of a hill, now known by the name of Maen Llythyrog, four feet long and one broad, upon the top of which is cut a cross thus  with an inscription in rude Latin characters BODAOC HIC IVCIT FILIAS CVTOTIS IRNI PRONEPOS ETERMVNVE DOMVV. Of a similar nature is the rough stone pillar in Llanvheangel churchyard, Merionethshire, upon which, commencing with the  are words of similar form, slightly, however, mixed with the Bardic, or Monkish character, explaining that it was the sepulchre of Wledermatis Odeleu, who built that church. In the churchyard of Llandevi Brevi, Cardiganshire, Mr. Lhuyd found an ancient inscription upon an oblong stone set over the chancel door  HIC JACET IANERT FILIVS I. . . . QVI OCCISVS FVIT PROPTER P. . . . SANCTI; the tradition being that it commemorates a person struck dead by S. David for letting loose a most mischievous beaver after it had been ensnared. Another stone of a similar description with a double cross thus  is in the same churchyard. And in that of Towyn, Merionethshire, is S. Cadvan's stone which has crosses  cut at the top of all four sides with titles commemorative of him, in the Latin language, but in British characters mixed with Roman. S. Cadvan was abbot of Ennli, or Bardsey, Caernarvonshire, and lived in the third century. Nor is it any objection to the Roman antiquity of these remains, that in some of them Bardic, Monkish, or British letters are occasionally intermixed. The language is Latin, which is sufficient to show the derivation; and we may well believe that the natives had a literature of their own partly borrowed from and contemporary with, or immediately successive to that of their conquerors. In Scotland and also in Ireland the remains of this period, if any, are mostly national. The stone of S. Monaghan, figured by Mr. Petrie, is, however, a relic of exactly the same character—an upright monumental stone—without any writing attached to it, but it is singular of its kind. In the latter country the most ancient gravestones are universally flat and recumbent, some of an antiquity reaching back to the sixth century, and sculptured with crosses of those beautiful and varied shapes so well described by Mr. Petrie in his essay on the Round Towers of Ireland. Enough, however, has been written to prove that the use of the cross, as of other Christian customs and usages, was in all probability first introduced amongst us by the Romans, and by them regularly established in this country, where that sacred



symbol, by the beginning of the fifth century, became as common as it was at Rome, or Constantinople, or Jerusalem.

Proceeding with our inquiry, we find in the dawn of intelligence and learning in these islands in the sixth and seventh centuries, that the cross became a conspicuous object in ecclesiastical processions; as when S. Augustine on his landing advanced to meet king Ethelbert, and the abbat Ceolfred of Jarrow in his last days took his solemn departure on his pilgrimage to Rome. We find it also placed upon the altar, moveable, and often of gold and glittering with gems. This is mentioned in the writings of Aldhelm, Eddius, and Alcuin as customary in England, and by the biographer of S. Brigid as common in Ireland; and by these authors it is spoken of as a long established portion of ecclesiastical insignia. Those interesting and singular documents, the Charters of that age (and all the originals that remain are Anglo-Saxon) are universally signed and sealed with the cross . Those noble monuments of the scriptural piety and learning of the sixth, seventh, and eighth centuries, the Anglo-Saxon, Irish, and Latin Gospels, which are yet extant amongst us, notwithstanding the wanton and indiscriminate destruction of sacred books and manuscripts, which was perpetrated at the period of the Reformation, are universally prefaced and adorned with the most ornate and splendidly illuminated patterns of the Latin cross, elaborate with every variety of colour and design. In the church of Jarrow still exists a tablet commemorative of the original foundation, and which has always been supposed to be coeval with that event (A.D. 686) which begins with the monogram

 an idea evidently imported by the venerable Benedict Biscop from Rome itself, together with his other literary and ecclesiastical treasures.

But the most remarkable relics of Christian antiquity in these islands are the upright Sanctuary or Memorial Crosses, literally the standards of the Church militant, which are still erect in hoary dignity in most parts of the United Kingdom, except perhaps the eastern shores of England, where they are rare. To these we propose to draw particular attention in this paper, in the hope that the time may not be far distant when we may again behold their graceful and venerable forms, as in earlier times, the pride and ornament of our villages—the distinctive token of the sanctity of our churches and cemeteries. Without expressing approbation of any particular style or design, it is intended to speak of those only which are apparently anterior to the thirteenth century. The learned Whitaker, in his history of Richmondshire, doubts whether any crosses properly speaking were erected in Great Britain subsequent to the Norman conquest; and his opinion may be pronounced correct, at least in this sense, that those set up in the earlier period, are in design and intention far more simply and correctly *crosses* than those of a later date. Remarkable for size and altitude, at once bold in form and outline, and ornate in detail, they strictly preserve the cruciform shape; and to this the architectural decorations are always carefully subordinated and accommodated. The eye, and by its agency the mind, rest on the sacred symbol as the principal object. And if the aim be to excite devotion and reverence in the

heart of the worshipper or beholder, surely the end was thus more successfully attained than by models of a later date, wherein (as if denoting the rise of a more artificial and less self-denying school of theology) the cross disappeared from the upper limb, and became metamorphosed into a niche to contain images of our LORD or the Saints, as at Derwen in Denbighshire; or if at all retained, shrunk to a diminutive size, and was shorn of its fair and imposing proportions; and enveloped in a cloud of extraneous adornment, became rather the mere finish of a turreted and pinnacled pedestal, on which the architect lavished all his art, than itself the admired and revered of all beholders.

So soon as persecution and oppression permitted, the reverence which the early Christians had cherished for the proscribed sign of the cross in secret, exhibited itself openly and in many forms. We may be sure that after Constantine had vanquished his enemies, and had made Christianity the established religion, neither he nor his officers were backward in exalting that sacred symbol, in whose strength he had miraculously triumphed. Accordingly, as Eusebius mentions, he set up crosses in all the principal streets, both at Rome and Byzantium, and in his palace he erected the "sign of the LORD's passion," treating it with such reverence "that I believe," says the historian, "the prince regards it as the palladium of his empire." Lactantius, who saw the figure erected by Constantine in his palace, seems plainly to indicate that it was in some mode or another a crucifix—a form which has been commonly supposed not to have been used till the tenth century, but which (if we argue only from remains in the British isles) was incontestably some centuries earlier. Sir R. C. Hoare, in his work on Wiltshire, mentions a crucifix which was found with some antiquities indisputably of Roman date. And we can scarcely doubt but that a people accustomed to erect statues to the memory of their greatest benefactors, and whilst heathen, to image their false deities with their attributes and exploits, would in like manner delight in realizing to their bodily vision HIM Whom they loved and honoured as their Redeemer, and especially as occupied in His crowning work of Omnipotence and Mercy. Be this as it may, the custom of erecting standard crosses in the open air as the distinguishing mark and token of a Christian land and people, became henceforward general throughout Christendom, and heralded the missionaries of the Faith throughout the world.

The pillar stones whereon, as we have seen, the figure of a small cross is found engraved, together with the name or names of certain individuals, were doubtless sometimes sepulchral, and set upright over the graves of those whom they commemorate. They are, moreover, the most ancient form, or rather germ, of the standard cross, which, after the time of Constantine, and in these islands perhaps about the sixth century, became developed into a very different shape and size, and were erected for other and distinct purposes. So far, however, as we can learn of the rites and mode of sepulture, and the kind of sepulchral monuments which were in use in the seventh, eighth, and ninth centuries, among the Anglo-Saxon, Irish, and British Christians,

this custom of erecting upright monumental tombstones over the remains of the dead, had then wholly ceased; at least, we are not aware that any such practice is mentioned or alluded to by the hagiologists or historians of that period. On the contrary, from a series of authorities which it would be out of place here to do more than refer to, it is amply evident that sepulchral monuments, properly so speaking, had become horizontal or recumbent; as the tombs and gravestones delineated by Mr. Petrie in his essay on the Irish Round Towers; as that mentioned by Whitaker in his *Loidis and Elmete*, and that of S. Brigid, described by Cogitosus; and that they continued to be erected in this form down to later times. The upright or standard stone cross was never, therefore, except perhaps accidentally, set up or employed with any such intention or purpose.

Having premised thus much, we may proceed to classify the ancient stone crosses yet remaining in these islands, and to be attributed to a period anterior to the thirteenth century, into three orders or groups—Sanctuary, Oratory, and Memorial Crosses: a division, indeed, somewhat arbitrary, since two, and sometimes all three species are found united in one instance, yet affording distinctions sufficient to enable us to take a systematic view of the whole subject.

To begin with Sanctuary and Oratory crosses; by which are meant those which designated or marked out a consecrated spot, set apart and dedicated to religious purposes, and often, if of any extent, its particular bounds and limits. With respect to these, however, it must be borne in mind that every Sanctuary cross would, as a general rule, also be used for purposes of prayer and devotion; whilst it frequently happened that a mere Oratory cross had no sanctuary or consecrated ground whatever attached to it.

Crosses of these kinds existed in great numbers before the Reformation; indeed, we have every reason for believing that for many years after that period, no village churchyard in the kingdom was without one or more. That this was so from very early times may be inferred from the number of fragments of ancient Saxon crosses, (besides those existing entire hereafter noticed) which are found built up in the walls and towers of many churches of the Norman or Romanesque period, erected probably on Saxon foundations; as at Cundale, in Richmondshire, Gainford in Durham, Jarrow, Bakewell, and other places.

In most of the ancient Irish cemeteries, the deserted and desolate church is often in a state of hopeless dilapidation whilst the grey and venerable cross yet remains erect and in tolerable preservation. These standard crosses, indeed, served with the early missionaries, as stations for public worship, and the celebration of the Eucharistic sacrifice, and continued to be used for that purpose for many generations afterwards; a relic of which custom existed in S. Paul's Cross till after the Reformation; and thus it happened, that many of these crosses, from this their sacred character, possessed the same privilege of sanctuary, as places of refuge for criminals, which belonged to the regular churches.

The worship and honour of our crucified Saviour, was the first object

with the first preachers of the Faith. Hence, their earliest act on their arrival at any place where they had determined to form an establishment, was the planting in solemn form, and with ceremonious reverence, a large and conspicuous figure of the distinguishing symbol and ensign of their faith, which might speak in no doubtful accents of their errand and their confidence to the heathen around, and might be a centre of union for devotion, and for mutual encouragement amongst themselves. Thus S. Augustine of Canterbury, doubtless according to the usage of the period, on his approach to King Ethelbert, offered up his litanies and prayers before a cross of silver, borne aloft before him. So the very ancient biographer of S. Botulf informs us, that on reaching the wild and desolate spot which royal munificence had allotted to him for the erection of his monastery at Ikanhoe, in Lincolnshire, about the middle of the seventh century, he and his companions before any one other proceeding "planted the standard of the Cross, and set up the ensign of heavenly peace in the Cross of CHRIST." S. Willebald, in his life of S. Boniface, tells us, that "it was the custom of the Saxon nation, on the estates of some of their nobles and chief men, to erect, not a church, but the sign of the Holy Cross, dedicated to GOD, beautifully and honourably adorned and exalted on high, for the common use of daily prayer." S. Willebald himself was solemnly dedicated to GOD before a cross of this kind set up in the kingdom of Wessex. The learned historian of Richmondshire, (Whitaker) mentions that in more than one instance he had found crosses thus erected, (as at Cundale) where no church existed before the Norman conquest. Beda relates, that S. Oswald set up a large cross, before which he and his army knelt and prayed, ere his encounter with his enemies, and where after his decease, public worship and the Eucharistic sacrifice used to be offered in his memory, and for the good of his soul. And speaking subsequently of the spiritual destitution of the kingdom of Bernicia, he states, that "before S. Oswald's, there was no standard of the Christian faith, no church, no altar," erected there; placing apparently all three in the same rank as equally the occasions and means of the worship of GOD.

The stone cross which succeeded that of S. Oswald was, up to the year 1735, standing in the centre of Pontefract town, and bore the same name. S. Cuthbert, according to Simeon of Durham, on his deathbed desired his brethren to bury him beside the cross which *he* had erected near his oratory; and Ethelwold his friend, and the successor to his sec, A. D. 724, caused a large stone cross which he had inscribed with his name, to be set up near the church at Lindisfarne, which was afterwards transported to, and rested on the south side of Durham cathedral, in the time of Leland.

In Ireland, these monuments seem to have been common, even from the time of S. Patrick, who is depicted in the sculptures which exist on some of the most ancient, with a cross in his left hand. S. Molva, we are told by his hagiographer, prayed by the cross at Tuam, and in the ancient lives of the Irish saints of the sixth, seventh, and eighth centuries, published by Fleming and Colgan, frequent mention



is made of prayer and confession before crosses in various parts of that island. Adamman in his life of S. Columba, mentions one as existing in the open air at Iona. Two are now standing there of comparatively modern date, but, if tradition speaks correctly, more than sixty were within the last two hundred years thrown into the sea, by order of certain iconoclastic bigots, who called themselves the Presbytery of Argyle. A venerable cross of the Irish pattern yet remains in Oronsay Isle, and two or three in Isla. S. Columbkille himself is said to have blessed more than three hundred crosses in his lifetime.

Among the Irish canons of the eighth century, published by D'Achery, is found one which in all probability is only expressive of a custom or law already existing, both in that country and Great Britain, to the same effect, which directed a cross to be set up wherever there was consecrated ground, to mark the "limits as well as the sanctity of the spot." This canon seems universally to have been acted on. The ancient sanctuaries and graveyards of Ireland, which, singularly enough, have as if by common consent been very generally deserted by the professors of both creeds, except for the interment of the poor, afford ample proof of this fact. These most remarkable spots which carry back in speculation the beholder for a thousand years, are often placed in most romantic and beautiful situations remote from the present habitations of men, it may be on the lofty bank of a rocky peninsula or island formed by the windings of a river, and commanding charming and varied prospects; enclosing sometimes one, and sometimes more ruined churches of simple proportions and unknown antiquity, together with the imposing mass of an ancient round tower, and the graves of countless generations, and generally containing one or more of these venerable crosses, except in the north of Ireland where they have been destroyed.

A purpose to which these standard crosses were applied, was marking out the metes and bounds of church lands. The well known shaft of a cross at Croyland, bears the inscription, "*Aio hanc petram Guthlacus habet sibi metam.*" Ingulphus tells us, that Chancellor Turketul, in the tenth century caused the stone crosses marking the bounds and limits to be renewed, wherever he discovered, that those placed by Kenulph the first Abbat, had fallen down. Those at Hexham still remain erect, and two of those at Kilchoman in Isla.

With regard to the number and position of these Sanctuary Crosses, we may in the first place remark, that there seem in many cases originally to have been four, erected towards the four cardinal points of the compass, in respect of the church, or consecrated enclosure. Three is not an uncommon number to find still remaining in Ireland; as at S. Patrick's, Monasterboice, in the county of Louth; at Castle Kieran, near Kells; at Clonmacnoise, on the Shannon; in the Islands of Arran, off the coast of Galway, which are inscribed pillars; at Kilclispeen, Carrick-on-Suir, in the county of Tipperary, and other places. Three crosses were lately yet remaining in the churchyard of Whalley, in Lancashire; so at Penrith, in Cumberland; Llantwit Major, and Pile, in Glamorganshire,

and Margam, in Pembrokeshire; Ilksley, in Yorkshire. Leland "noted much at the este-end of our lady's chappelle garth" at Ripon, three crosses standing in a row on the site of the old monastery, founded by S. Wilfrid, which he called, "*thinges antiquissimi operis*," and monuments of some notable men being buried there. Three, he tells us, he found at Brackly, "one by the south at the end of the town, one west of S. James's Church; the third, very antique, fair and costly, in the inward part of the High Street": and at Hexham, three of the four crosses marking the limits of the sanctuary yet exist. At Aberlemni, near Brechin, in Angussshire, are four; one in the churchyard, another in the village, and two others in the immediate neighbourhood; three out of the four are adorned with much carving and figures of men and animals in the style and after the conventional forms of the Irish crosses; the fourth is quite plain. In the village of Meigle, four miles from Cupar, are four crosses, one of which, closely resembling that at Margam in Wales, is in the churchyard. They are inscribed on square pillars, displaying in their decorations the peculiar Irish carved scroll work and symbolism, and three lofty monuments of the same nature and style are to be found near Lundy, also in Fifeshire. Still oftener two of these crosses yet remain, and generally speaking, on the south or west side of the consecrated building or cemetery; yet sometimes toward the north, as at Penrith; for being intended for purposes of devotion, they were usually planted near the public entrances, in order that all might conveniently utter their prayers before them. Thus two ancient Saxon crosses, each about twelve feet in height, covered with scroll and interlaced work, stand north and west of the church of Lanivet, near Bodmin. At Sancreed, also in Cornwall, a short cross with a figure of our Saviour is fixed on the churchyard wall, close to the western entrance, whilst another, nine feet high, stands within the churchyard, close to the path which leads to the southern porch. At S. Buryan, both crosses short, stumpy, and of the Greek form, with a figure of Our Lord, carved upon each, stand on the right hand of the path to the southern porch, raised on a pedestal with a flight of steps, the smaller just outside, the latter inside the churchyard. At S. Levan, the arrangement is much the same as at Sancreed, except that the smaller cross is close to the north-eastern entrance into the churchyard. At Kirk Braddon in the Isle of Man are two crosses, one slender and lofty, the other low and massive, much carved, both in the churchyard, to the south and south-east of the church. There are also two, one in the churchyard, the other by the side of the highway, near the church at Kirk S. Michael. That in the churchyard bears the following inscription in Runic characters, according to Mr. Gough. "*Ulfian funtre Gredean nom ilean Reinti crund son sfstr mel muru funtre niis toirluf cetlan cone in e.*" "We hope to live through the holy name of God, and by means of the mysterious tree on which His Son suffered an evil death, our sorrows shall be washed away."

At Sandbach, in Cheshire, stand side by side, in the centre of the present town, upon raised pedestals, two very ancient and lofty stone crosses, richly sculptured with scriptural subjects, which we can scarcely

doubt were oratory crosses of celebrity, and attracted the inhabitants of the neighbourhood to place their habitations around them, being also memorials of some great event in the Christian history of England.\*

Two of these ancient monuments are also to be found at Thribergh, in the Deanery of Doncaster, with ornamental decorations in the later Saxon style, and deprived of their summits; and two on the road from Norham to Tillmouth, in Northumberland.

In Ireland, two venerable and richly sculptured crosses are standing at Castle Dermot, Kildare, one to the north, the other to the south of the Round Tower and ancient church. Two others at Moon Abbey, not far distant, one of which is remarkable for its massive size and bold sculpture. Two at Tullagh, in Dublin County, one with a plinth, the other with the effigy of an ecclesiastic. Two also at Kells, one in the churchyard, on the southern side, not far from the Round Tower; the other in the centre of the town, whither it was moved from the churchyard, and repaired by Dean Swift; both elaborately sculptured, and in several other places. Two square pillars inscribed with large crosses, are planted one to the west, the other to the east of the Church of S. Keran, Isle of Arran.

Single standard, sanctuary, and oratory crosses exist in great numbers in the western counties of England and Wales, in the centre of the west and east of Scotland, and in the eastern, western, and southern parts of Ireland. If connected with a church or consecrated enclosure, they almost invariably stand on the west or south side, on the right hand of the entrance within the cemetery. Sometimes, however, as in Ireland, the cross stands sentinel on the outside of the gate and wall of the churchyard, as if to arrest and fix the devotion and reverence of those about to enter, as S. Mark's cross at Burgage, near Blesinton, and another cross on the western shore of Lough Neagh, and as at S. Buryan, in Cornwall, and elsewhere.

Beside those already mentioned, ancient sanctuary standard-crosses are to be found in Cornwall, at Lanhern, Madern, S. Roche, S. Blaise near Fowey, in the Barton of Roseworthy near Gwinnear, at S. Stythian, S. Keyne, and other places. Also in the churchyards of Irton, Gosforth, Dearham, Rockcliffe, Aspatria, and Croglin in Cumberland; Etall, Northumberland; at Bakewell, Eyam, Blackwell, and Bradburn churchyards, in Derbyshire; in Bedale, Hawkswell, Aycliffe, Masham, and Hatton churchyards, in Yorkshire; at S. Mary Rothley churchyard, Leicestershire; at Stalbridge, in Dorsetshire, of one stone, twenty-one feet high. Ornamented shafts of crosses exist at Checksey and Chebsey, in Staffordshire; and at Leek, Draycot, and Ilam in the same county; so at Nevern and Margam churchyards, in Pembroke-shire; Porthkerry, Llantwit Major, and Pile, in Glamorganshire; at Corwen, Merionethshire. A perfect cross, of the usual Welch and Cornish pattern, stands in the churchyard at Penally, near Tenby, in North Wales. Churchyard crosses are to be found at Tremeichrion, Trelawnydd, Holy Well, and Dyserth (an ancient and remarkable

\* A most interesting account of the restoration of these two venerable relics, and of the discovery and recovery of the fragments belonging to each which had become scattered in the neighbourhood, will be found in Ormerod's History of Cheshire.

relic) churchyards in Flintshire, and in many other places. In Scotland, in the churchyards of Dyke, near Forres; of Aberlemni (very singularly and splendidly carved); of Glamis, in Angusshire; of Longtown, Cumberland. A very fine cross, inscribed on a pillar of enormous size, very elaborately and beautifully sculptured with ornamental wreathed and waving tracery, together with representations of the hunting of the stag, lies near the ruins of an ancient chapel dedicated to the Blessed Virgin, near Sandwick, in Rosshire.

But by far the finest specimens of ancient standard sanctuary crosses are to be found in Ireland. Remarkable examples of crosses built of the hard white stone of the neighbourhood, plain or merely with a boss in the centre, exist in the churchyards of Glendalough, on the west side of the cathedral; at Barrymore Eustace, on the north side; at Burgage, near Blesinton, on the west side; and at Kilbride, a square pillar, with a raised cross on its face, of small size but great antiquity, all in the county of Wicklow. That at Burgage is dedicated to S. Mark, and is situated on a mound by the roadside, outside the cemetery, on an abrupt hill overlooking the Liffey, the Wicklow mountains in the distance, a situation of remarkable and picturesque beauty. At Clondalkin, near Dublin, is a plain granite cross in the village; and at Castle Kieran, near Kells, are three quite unadorned, except two plain lines drawn round the edges of the entire superficies of each. A similar plain cross exists at Tachmore, in the county of Wexford. And another, fourteen feet high, in the island of Innis Mac Saint, Upper Lough Erne.

Splendidly carved and sculptured crosses, many of them of lofty and imposing proportions, exist, as already stated, at Castle Dermot, of hard brown sandstone; at Moone Abbey, near that place, of hard coarse granite; two at Clonmacnoise, or the seven churches on the Shannon; one, a short cross, at S. Rahferts, Glendalough, of granite; three at S. Patrick's, Monasterboice, Louth; one of granite of massive thickness, about fifteen feet high, another of white freestone twenty-two feet high, and one with circumambient lines, and an effigy of our Lord of smaller dimensions. The two at Kells are of a hard brown sandstone most elaborately adorned. That at the head of the street in the village in Donaghmore, in the county of Monaghan, is of similar materials. Sculptured crosses exist at Tuam and Cashel, but of the twelfth century. Two very fine and ancient crosses, sixteen feet in length, and the remains of a third, each of a single block of freestone, standing on a plinth four feet and a half in height, and enriched with elegant and curious carving, are to be found in Kilclispeen churchyard, Carrick-on-Suir, in the county of Tipperary. One of the most remarkable and beautiful in Ireland, although the head is much dilapidated by time and weather, is at S. Colman's, on the promontory Ardboe, in the county of Tyrone, on the western shore of Lough Neagh. The ruined church and graveyard occupy the peninsula itself; across the neck is thrown the churchyard wall, and just outside on the right hand of the entrance, and due west of the church, raised on a mound, this noble monument rears its head, inserted on a pedestal or plinth of two stairs or steps about four feet high, the entire height



being about sixteen feet. It is of white freestone (no quarry of which, however, exists in the neighbourhood), and is elaborately adorned with delineations of scriptural scenes and events, especially those in our **LORD's** life, in regular series and executed with considerable skill according to those conventional forms which exist all over Ireland. It may here be observed that the two crosses at S. Patrick's, Monasterboice, and those at Clonmacnoise (which last, however, are of a later date), are equally striking for the elegance and abundance of their ornament. The lesser cross at Monasterboice is of exceedingly hard granite, and shows little signs of decay; and the figures and carved ornaments are executed with much spirit. Among other crosses yet remaining in Ireland, I may mention that in Lissnock churchyard, county of Meath, of a small size; in Killary churchyard, in the same county, of a larger size with a plinth. Two are at Tullagh, in Dublin county, one with a plinth, the other with an effigy of an ecclesiastic on its side. A very fine one of remarkable shape, and five feet across the arms, at Roscrea, in Tipperary. The base of a very fine ornamented cross is at King's Court, Wicklow county. The ancient cross at Pinglass, near Dublin, is a very remarkable remain. This place was the reputed residence of S. Patrick: and two of the baronies are from this monument denominated the Higher and Nether cross. It was pulled down, broken, and buried, by Cromwell's soldiers; but in the year 1816 was found after a search, repaired with iron clamps, and replaced on its base. It is of rude, massive structure, covered with the remains of carving, and about ten feet high. At Drumgoolan, in the county of Down, in the churchyard, is a cross of one stone ten feet high, one thick, and eighteen inches broad, fixed into a pedestal three feet and a half broad and four feet high.

Oratory crosses are constantly to be found in the centre of the town or village, where we may suppose after their erection the population gathered round them as they might round a church. Such was the case at Pontefract with the cross of S. Oswald, and with the crosses at Sandbach, already noticed; with those at Carew, in Pembrokeshire; at Kirk S. Michael, in the Isle of Man; at Foulis, in Perthshire, and many other places. Some apparent instances of this arrangement exist in Ireland, as at Kells and Donaghmore, in the county of Monaghan; Clondalkin, near Dublin; but all these crosses bear marks of having been removed from their original sites, or stand on what was sacred soil at a former period. A singular variety of oratory cross is common in Cornwall and Somersetshire, where, at the intersection of four cross roads, a square pillar of stone elevated on a pedestal is often found, engraved on two sides with a deep cruciform cutting, sometimes in the form of a Latin cross of equal limbs, sometimes of the ordinary shape; as if placed where they might invite the aspirations of the greatest number of the wayfaring to heaven, and afford them devotional means for the exercise of prayer. Instances of this species may be found at Crouzenwrase, near Penzance, and between that town and S. Buryan, near S. Just; at S. Keyne, at S. Ewe, near Mevagissey, and other places.

Besides these small way-side crosses, there are, as has been already

observed, a considerable number of ancient standard crosses, which were merely oratory, or penitential, and not attached to any sacred building or enclosure, and apparently never were so. Among them may be reckoned in Cornwall the well-known four-holed cross on Temple Moor, nine miles west of Bodmin, which is situated near the high road, is of granite, about twelve feet high, and of a single stone, and covered with the usual Saxon interlaced tracery and wreathed sculpture. The "Other half stone," a work of a similar nature, on a tumulus about half a mile west of S. Cleer, which however is now without its upper limb. The grand cross at Carew, in Pembrokeshire, standing by the roadside, and the weeping cross at Stafford. On the Downs at Trelawnydd, in Flintshire, in a cornfield to the south, stands a cross called Maen Achwynfen, or the stone of lamentation. It is of elegant shape, and covered all over with the usual interlaced and wreathed braided sculpture, and other similar ornaments in tolerable preservation. It stands on a pedestal half buried in the ground, and together therewith is about thirteen feet in height, two feet and a quarter broad from north to south, and about a foot or something less from east to west. The pedestal bears letters, now almost illegible. Many barrows are near it, containing bones; and there is an ancient chapel on a hill to the south. Gough was of opinion that it was placed there in memory of a great battle; Pennant that it was a penitential cross, like that at Stafford. Whether either supposition be true, or both be false, at all events there can be but little doubt that it was a station for prayer, and other devotions. Of a similar kind is the ancient cross standing in Glamorganshire on the mountain of Galli Owen, upon a hill called Carn y Groc—"the hill of the cross."

Several remarkable examples of these oratory crosses are to be found on the eastern shores of Scotland, especially in Perth, Fife, Ross, and Morayshires, and the neighbourhood of Clydesdale, apparently wholly unconnected with consecrated ground, and generally reputed to be monuments of battles fought in the neighbourhood. Indeed, such an account may in some sense and in some cases be partially true, attested as it is by a tolerably unanimous tradition. Not, however, that they were memorials of these events as the term would now be used; there is no mention in our historical annals of the erection of any such at that period with that purpose,—but they might have thus been placed after the manner and on the footing presently mentioned only. It is certain that those who fell on the fatal field could not, from their numbers, be interred in consecrated ground, nor could the usual funeral offices be afforded, nor prayers and oblations be offered on their behalf, after the usual order of the Church, at a distance from any consecrated building. Hence it became convenient and proper to hallow a burial ground, and to erect an oratory near the spot where the corpses lay, at which the due solemnities might be observed, and the divine offices celebrated over them, with the ordinary and accustomed care and reverence,—all which we know, from the relation of Beda, was practised at the cross which S. Oswald set up after his decease. Thus the cross of Camus, near the village of Parbride, between Brechin and Dundee, is said by Buchanan

to have been erected in memory of an invading Danish general of that name, who fell in a great battle in the tenth century at a hamlet close by, called Camistown. Commissary Maul describes this cross as it existed in the year 1600 nearly in its present state. The sculptures with which it is covered are of scriptural scenes bearing no reference to any battle, which, as well as its outline and shape, are Irish in their character. It is, however, at a distance from any sanctuary, although tumuli and graves abound in its neighbourhood; and we may reasonably refer its erection to the cause above mentioned, confirmed as it is by a constant tradition to that effect. With the same object, according to Buchanan, was erected one of the sculptured Aberlemni pillar crosses four miles from that town, although in this case also the designs are mostly scriptural and in the Irish form. So also the celebrated Forres obelisk, called the Danish or Sueno's stone, which is a single block twenty-five feet high, one side of which is covered with representations of men, warriors, animals, horses and their riders in combat, and in procession; to all appearance representing an invasion and a desperate engagement. On the reverse is inscribed in its whole length a magnificent ornamented cross; and the whole of the pillar, which however has lost its summit, is covered with the most elaborate and ornate carved tracery and wreathed work: it stands just outside the town to the eastward. Other crosses, equally unconnected with any consecrated enclosure, and in general adorned with elaborate sculptures, stand, one in the middle of the town of Foulis, which is eleven feet high of one single stone; several in the Isle of Lewis: one at Baluthesan, four miles north of Dundee; another at Drum, half way up Benochie mountain, in the district of Mar; another in Fifeshire, near Newborough; and the Ruthwell remain is well known. A figured cross exists at Strathbendie, on the river Leven, called the Roman stone; another near Pillochie; another on the coast, between Anstruther and Crail; others at Lundin, on the road to Largo; another, which is called the Danish stone, at Barochan, in Clydesdale. Another was formerly used as a bridge at Midarthlurly. A cross, covered with well-executed and elaborate tracery, stands three miles east of Fern, in Rosshire, on a bank near the shore, one face of which is occupied by a sumptuous cross, with a representation of S. Andrew on each side, and the whole is covered with elaborate and well-executed tracery of various and beautiful patterns. Another stands on a green plain near the beach, two miles north of Sandwick; another at Essie, near Glamis, in Forfarshire; and the shaft of a cross, adorned with much carving, exists at Golspie, not far from Dunrobin Castle. The peculiarity of all these Scotch crosses, with one or two exceptions, is that the cross is merely deeply engraven on the stone, which is an oblong squared pillar or obelisk, narrowing towards the top, and sometimes terminating in an obtuse angle; and, like those in the Isle of Man, and in the Isles of Arran on the Galway coast, they differ in this respect materially from the various shapes usually adopted in England, Wales, and Ireland.

It is highly improbable that the whole of these last-mentioned monuments in Scotland, relate solely to battles and victories. Several

doubtless, as elsewhere in Great Britain and Ireland, belonged to churchyards now desecrated, or were erected by holy men as stations for devotion and penitential exercise,—as ensigns and memorials of the faith, or in memory of the saints departed. Such seems to have been the famous cross of Macduff, near Lindores Abbey, in Fifeshire, destroyed by the iconoclasts in 1599, on the pedestal of which was inscribed, amongst other verses in barbarous Latin, “*Propter Macgriden et hoc oblatum.*” Such also the cross of S. Macgrid, about a mile to the south-west of that of Macduff, being an inscribed pillar, including the pedestal about sixteen feet in height, constructed of freestone of the same material as Macduff’s cross and the round tower at Abernethy. It is covered with figures and inscriptions on the eastern side, and has a deep line drawn round the edges in the manner of the Irish crosses. According to a uniform tradition, it is dedicated to S. Macgriden, a saint of the locality, to whom also the lands of Mugdrum, in which it stands, were formerly consecrated. Sir Robert Sibbald, in his history of Fife, gives 1059 A.D. as the date of Macduff’s cross; and we may probably ascribe the same or an earlier date to this. There is no appearance of any cemetery, tumulus or church nearer than the abbey of Lindores, a mile distant; the church of S. Macgride being four miles to the north-west. From the abbey of Lindores to that church is six miles, and there was a causeway the whole distance, traces of which yet remain. The monks of the abbey, we are told, went an annual procession along this causeway on a visit to the nuns of Elcho and the Ecclesia Macgriden, and the nuns met them at this cross, where they performed solemn offices of devotion, and saluted one another. Beside these, crosses exist at Mortlack, Aberdeenshire, Kiels, Inverary, and Strathlacplan, and several in the islands of Iona, Isla, and Oronsay, all in Argyllshire, and elsewhere.

Detached crosses are, however, rare in Ireland, where they are almost always found within, or in close proximity with consecrated enclosures. Instances, however, exist at Donaghmore, in Monaghan county, at Clondalkin, Fore Abbey, in Westmeath, in the Island of Innis Mac Saint, Upper Lough Erne, which is a plain cross, without the usual connecting circle, of sandstone, and fourteen feet high, and in a few other places.

A third species is, as already mentioned, the Memorial Crosses. Of these there are several kinds. In the first place, those (not being sepulchral nor of the nature of head-stones) which commemorate some remarkable saint or protector of the Church. Such was that formerly seen by Camden, at Haddenham, near Ely, commemorative of S. Owin, steward of S. Etheldreda, the shaft of which is now in Ely Cathedral, whereon is incised the touching and simple inscription, “*Lucem tuam Ovino da Deus et Requiem.*” So that at Wensley in Richmondshire, to the memory of Donfrid. That at Truro, inscribed to Isnici Vitalis filius Torrici. That at S. Blaize, near Fowey, to “*Alsoron Vilici filius.*” That at Lancaster, bearing in Runic characters the words “*Oremus nancisci quietem Cynebaldum celebrem Castellanum.*” S. Oswald’s cross at Pontefract, S. Leonard’s at Thribergh, near Doncaster.

A cross stands at Vaenor, in Pembrokeshire, commemorative of one



Sunnus. Another in Llandivaillog churchyard, inscribed beside the usual interlaced carving with a rude figure of a warrior, commemorative of Brocmail, Prince of Powis, who defeated Ethelred, King of Northumberland, on the banks of the Dee, A. D. 617. Almost all the Welsh crosses have inscriptions in the ancient British or Romano-British character apparently intended to inform the world of the holy saint or royal personage to whose honour and remembrance they have been erected. Thus the pillar of Eliseg is inscribed, "Concenn itaque pronepos Eliseg edificavit hunc lapidem proavo suo Eliseg." "Concenn, great grandson of Eliseg, erected this column to his great grandfather Eliseg."

The shaft of the very ancient cross at Old Kilcullen in Kildare County, contains a sculpture representing the corpse of a bishop with his attendant deacon, his crozier, his leathern case for the Gospels, his alms-purse, and bell, evidently commemorative of the saintly founder of that church. Finglass, near Dublin, is well known to have been the traditional residence of S. Patrick, and in that village is erected the very ancient cross before mentioned to his memory. On one of those at Clonmacnoise is inscribed in Irish characters, OROIT DO FLAIND MAC MAILSECLAINN, "A prayer for Flann, the son of Maelsechlainn"; and on the other, OROIT DO COLMAN DORROINDE IN CROSSA ARIN RI FRAIND, "A prayer for Colman, who made this cross on the King Flann"; which, according to Mr. Petrie, are commemorative as well of King Flann, as of the erection of the adjoining church by S. Kieran, to which the several sculptures on one side relate. Many of the sculptured Irish crosses contain delineations which are either intended for S. Patrick with his cross and double crozier or pastoral staff, or for the Apostle, or Bishop, or Abbat, to whom the cross is dedicated, or by whom the church was founded, accompanied often by a representation of the progress of its erection. In some of the sculptures at Monasterboice, S. Patrick is represented as delivering the pastoral or abbatial staff to other bishops; and it is remarkable that his features, apparel, attitude, and ecclesiastical insignia, precisely accord with the portrait of S. Luke, contained in the Gospels of S. Chad, at Lichfield, which we know to be as early as the eighth century, the costume of that period being as is customary appropriated to the Evangelist. One of the Monasterboice crosses is dedicated to S. Boyn, another to S. John; Burgage cross is sacred to S. Mark, and that on Innis Mac Saint Island, to S. Nen.

In Scotland we find the cross of S. Macgride, in Fifeshire; S. Orland's cross, nine feet high, at the village of Cossens, nine miles west of Glamis; and several others.

In the Isle of Man there are four crosses with Runic inscriptions, descriptive of the reasons for their erection. Thus, on the stone cross at Kirk Braddon, are the words,\* "Durlifr nsaci risti crus dono Aftfice sunsin frudur sun Safrsag." "For Admiral Durlif, this cross was erected by the son of his brother, the son of Safrsag." Upon that in Kirk S. Andrew churchyard, "Sona Ulf sui Svaudti raisti crus

\* The interpretation is given by Mr. Gough from the translation of Mr. Beauford, he antiquarian of Athy in Ireland.

dono Aftirainn finniuc Cunnu sina." "The son of Ulf of the Svedti or Swedes, erected this cross to the warrior Afterann, son of Cunnu." That on the highway near the church of S. Michael, is thus inscribed, "Ivalfir Sunr Dinal fas sins randa risti erus Afrinde mudr sino." "For the sins of Ivalfir, son of Dinal, this stone was erected by his mother Afride."

Another species of Memorial cross is commemorative of some great event in the Church, as of a victory or of the baptism and conversion of a number of persons, or of the holding of a council. The well known cross of S. Oswald, mentioned by Bede, was of this description. So that most interesting monument seen by Camden at Dewsbury, on the Calder, an ancient stone cross with the inscription, "Paulinus hic predicavit et celebravit": an event also supposed to be commemorated by the three crosses at Whalley, in Lancashire. Of this kind are probably also those at Aycliffe, in Yorkshire, supposed to be memorials of councils held there 782 and 789, as well as those at Sandbach, which, or others to which they were the successors, were (it may be) erected in honour of the establishment of Christianity in those regions, possibly in the year 653, when Peada returned a Christian convert to Mercia from Northumbria, attended by his missionaries Ceddi, Adda, Betti, and Diuma. Of this kind was the pillar of Eliseg, at Valle Crucis, formerly mentioned; and probably the crosses already described as standing on the downs at Trelawnydd in Flintshire, and called the Stone of Lamentation, and at Forres, Lindores, Camus, and other places in Scotland, where traces of a severe engagement are evident in the vicinity. It has, however, been shown in a former part of this paper, in what sense this tradition is to be accepted, and that such monuments are rather to be esteemed to be devotional than memorial. Several of the sculptured Irish crosses seem to be erected with the same intent. As I have already remarked, those at Kells, Clonmacnoise, and S. Patrick's Monasterboice, have scenes carved upon them, representing the progress of the erection of the sacred buildings to which they were appended. That which is now standing in the town of Kells, as some think, very plainly tells the history of its erection in its sculptures. Certain Christian kings and nobles were enjoying the pleasures of the chase in its neighbourhood when they were attacked by their heathen enemies, and a battle fought the incidents of which are portrayed with spirit. I would, however, remark that it is possible that it was intended by these carvings to delineate the historical events mentioned in the Book of Genesis, especially as the remainder are evidently scriptural.

A third species of these Memorial crosses seem to have been set up in the lifetime of the individuals named thereon, either by themselves, or by their command, as mementos of their Christian profession, as monuments of themselves, and to testify their devotion and attachment to Christianity. They were of course subservient to devotional purposes, both by those who erected them, and their successors; and often but not always contain a few words requesting the prayers of the passers by, on behalf of the builder, or artist, or person who caused them to be put up.

The remains of the cross at S. Cleer, in Cornwall, is evidently of this kind, which is marked, "Doniert rogavit pro anima." Other such inscriptions have the word "jussit," "commanded to be erected," or if referring to the individual himself, who placed it there, "posuit," or "poni curavit." The ancient stone at Margam, in Pembrokeshire, belongs to this category, with the words, "Ilci fecit hanc crucem in nomine DEI summi." So that in the farm of Brondig, in the parish of Newborough, Isle of Anglesey, now used as a gate-post, which records its own erection by the son of one CWRICINUS. One of the shafts of the crosses remaining at Llaniltud Vawr, Glamorganshire, which is elaborately sculptured in compartments with the usual braided and interlaced and scrolled work and other ornaments of the Saxon period, bears an inscription setting forth, that one Samson erected it for his soul; on the other side, that Samson dedicated it to S. Illtud, and that one Samuel was the workman; words which would seem to indicate an antiquity reaching back to the sixth century, when S. Samson, first Bishop of Dol, was the pupil of S. Illtud.

Such are in Ireland the crosses at Clonmacnoisc, and the lesser cross at Monasterboice, whereon appears in Irish characters, or DO MUIREDACH LAS IN DNERNAD IN CHROSSA, "A prayer for Muiredach, by whom was made this cross."

The crosses erected by S. Cuthbert and S. Ethelwold, before mentioned, were of this description. Leland, (Itin. I. 52,) gives the following interesting account of the removal of the latter of these two monuments to Durham, in the tenth century.

"A stone cross which is in the cemetery of Durham Cathedral, was brought from Lindisfarne along with the body of S. Cuthbert, on which was engraved the name of the bishop who made it, namely, S. Ethelwold. It had been broken by the pagans, but afterwards its limbs were carefully fastened together again with lead. The saint had constructed this cross of stone, and caused the workmen to adorn it most elaborately, and in memory of himself to grave upon it his name. Long time after, when the pagans devastated the church of Lindisfarne, they broke the head of it off. But subsequently the fragments were reunited by the skill of a clever workman, with plugs of lead. And ever afterwards, this cross used to accompany the body of S. Cuthbert, and was venerated by the Northumbrians, in honour of either saint. To this day it stands erect in the cemetery of Durham Cathedral, a monument of both these bishops to all beholders."

It seems probable, that this most interesting relic was destroyed by Dean Whittingham, of puritan and sacrilegious memory, who committed other enormities of a similar nature upon the sacred manuscripts, tombs, and ashes of the Saints belonging to that sanctuary.

Having in this paper given some account of the origin, numbers, localities, kinds, and objects of ancient standard crosses in these Islands, it is proposed on a future occasion to enter upon a detailed inquiry as to their dates, characters, architectural style, and the nature and meaning of their ornaments and sculptures.

## ALTERATIONS AT ETON COLLEGE CHAPEL.

SIR,—Many of your readers may be doubly interested in this work of restoration, as Etonians and as Ecclesiologists. I could wish that some competent judge would visit the church, and favour the public through your columns with a scientific review of the building, and its proposed and progressing alterations. As one of the uninitiated, I can only offer you some remarks respecting this royal foundation, as originally constituted and at present existing, with a few untechnical observations respecting the material fabric of the church.

In the Histories of Public Schools and Colleges, said to be written by one Coombe, it is stated that Eton College was founded in 1440, by the name of the Blessed Marie of Etone, by Wyndstore. The charters of the foundation were dated September 12th, 1441, and October 21st of the same year; and a third *de Donacione* March 25th, 1442, (the Feast of the Annunciation of our Lady). This last is the special day of commemorating the foundation, observed at the sister college at Cambridge.\* At Eton the 6th of December is more peculiarly kept, being the Festival of S. Nicholas, the patron-saint of the founder, King Henry VI., and of all works of education. The old chronicler, Hall, (in his work called the Union of the Houses of York and Lancaster) states this monarch to be of “a most liberal minde, and especially to such as loved good learnynge; and them whom he saw profitynge in any virtuous science, he hastily favoured and embraced. Wherefore he firste helpede his owne younge scholars to attain to discipline, and for them he founded a solemne schoole at Etone, in which he hath established *an honest college of sad priestes*, with a great nombre of children, which he there of his coste frankly and freely taught the rules and rudiments of grammar.”

The first formal act of the king's respecting this foundation was his Procuratory, Sept. 12th, 1840, by which he delegates his Proctors to treat with the Bishop and Church of Lincoln about appropriating *the then parish church* of Eton to his College; so as to make the chapel of the said college as well parochial as collegiate. The Bishop of Lincoln notified his consent on the 29th of September in that same year. By a composition dated May 11. 1443, between the Archdeacon of Bucks, Bishop Beckington and Provost Waynflete (founder of S. Mary Magdalene, at Oxford) the archidiaconal power, as far as related to Eton, was vested in the Provost.

\* A curious question has been mooted respecting the *arms* of King's College, Cambridge. The upper compartments of both colleges are the same—the Fleur de Lys and the *Leopard* (not the *Lion*). The lower compartment of the Eton College shield has three Lilies of the Valley (emblematic of the Blessed Virgin) in *profile*, if I may use the expression. The King's College shield was supposed to have three *White Roses*. It has been justly remarked that the Lancastrian House would not have *White Roses*, and the shield has been attributed to Edward IV., who plundered us—ἀμείβεε Χρῦσα χαλκείων, ἑκατόμβοι' ἐννεοβόλων. It has therefore been suggested that these three *full-blown* flowers are the same Lilies of the Valley in *full-face*, marking the step from the *school* to the university.



The statutes being completed, the Archbishop of Canterbury acknowledged his acceptance of them for himself and his successors on the 20th of July, 1446; and at the same time the Bishop, Dean and Chapter of Lincoln, declared similar acceptance.

Provost Waynflete held his *first* ordination (as Bishop of Winchester) in the college chapel on Dec. 23, 1447, by a special licence from the Bishop of Lincoln.

The Ecclesiastical Commission has lately altered these arrangements, and though the visitatorial office remains with the Bishop of Lincoln, in all other points the college is placed under the Bishop of the diocese (Oxford), and the "privileges" (as they were called, though a better name would be "*disadvantages*") that it held as a *peculiar* (not subject to archidiaconal interference), have partly been abolished.

It may be readily supposed that this foundation did not pass unscathed through the troublous storms that raged about its cradle. Edward the Fourth plundered it, and probably illustrated the proverb of "robbing Peter to pay Paul," by directing some of its funds to his own foundation of S. George's Chapel at Windsor. The chapel at Eton shows evident signs of interruption and hasty finish (if "finish" it can be called.) It is, however, so far satisfactory to be able to state that the diminution of the original foundation touches more upon the dignitaries of the college than the special objects of the founder's care. The original number of ten fellows is reduced to seven. The scholars are, as from the first, seventy in number.

I need hardly say that the chapel is Third-Pointed in style, with eight windows, which not containing painted glass make the interior very glaring. This is being remedied in some slight degree by the boys of the school volunteering to put up an east window of painted glass, which is now nearly completed: and very striking will be its effect when finished, though probably it would be objected to by artists and ecclesiologists on the ground of its large figures and its attempt at presenting historico-scriptural subjects in the centre compartments (the Crucifixion below, and the Ascension above), with separate figures of the twelve apostles at the sides. On either side of the east window there are two more painted windows, after the same fashion—that on the north representing the Transfiguration above, and the Baptism below; that on the south, the Resurrection in the upper compartment, the Last Supper in the lower. The glass of these side-windows seems very inferior to the central one, though they are all by Mr. Willement, and put up at an extravagant cost. I think he has taught a lesson *practically*, which others have been inculcating theoretically, that we must wait awhile for a *true* revival of glass painting. Nothing but the size and depth of colours carries off the central windows; the side ones may be pronounced utter failures, which the next century will take down, it is to be hoped, after the same fashion as this generation is removing all good Provost Godolphin's "best intentions" in the way of Grecian wood-work round the choir.\*

\* [We are sorry to have to confirm this judgment on Mr. Willement's side-windows. In justice to that artist we must mention with very great praise the

Behind this wood-work are found, towards the west, in what was evidently the *nave* of the chapel, curious fresco-paintings of the Flemish school, and of considerable merit, after the Legends of one Vincentius, who lived and wrote a work respecting the miracles wrought by the Blessed Virgin just about the period of the foundation of this chapel. All these are to be preserved in their mutilated states, though hidden by stalls and canopies. It is not known, I believe, when the original nave (which is distinguished from the choir by the absence of all ornaments and by frescoed walls, unbroken by piers of the bays) was thrown into the choir, and a low three-bayed antechapel added on to the west end, only twenty feet or so in length from west to east, and about fifty feet in breadth, north and south. Having ascents on either side, this antechapel extends in breadth beyond the rest of the chapel, and thus presents the form of a letter T. My Oxford readers will recognize its features at Magdalene Chapel. I think I have seen it mentioned in your pages that this appendage generally marked the transmutation from a chapel to a parish church.\* This would not be true of Eton Chapel, as it was stated above that it was originally a parish church converted into a college chapel, still retaining its parochial character. On the north, towards the east end, there is a small chapel of Provost Lupton's; and next to it, westwards, a sacristy. The internal alterations are more particularly the painting and decorating a heavy-looking oak roof, which ought to have been *stone*, as the stout buttresses clearly show. Ornaments from this dark roof are brought down to conceal the irregularity of the arch in the eastern window. Altogether the roof is a clumsy affair, violating in many respects Mr. Pugin's rules with regard to utilitarian ornament. The most promising improvement is the rearrangement of stalls and seats, which will ensure decorum and reverence, so far as external matters can do so, and they can do much in a college of boys and youths; whereas, hitherto, a lounging dos-a-dos was the order, now it will be arranged for the congregation to kneel vis-a-vis.

It is to be hoped that, when all is finished, the blot will be wiped away, which Mr. Jebb has hit, in his work on the Choral Services, p. 142. "At Eton the choral service is performed on surplice evenings only. The choir belongs to the Chapel Royal, Windsor. Both Eton and Winchester can well afford to maintain a choir of their own." The organ is to be thrust back into the antechapel, I should be afraid out of reach of the Chaplain's voice. Probably when put up, it will be found misplaced and removed into a side chapel, where it ought to be placed at once.

windows which he has recently put up in the chapel of S. Augustine's College, Canterbury, in the Middle-Pointed style of glass. Both in drawing and execution they are some of the most successful modern English painted glass we have yet seen.—Ed.]

\* [Our valued correspondent is thinking of the transepts of Merton College Chapel, which is also a parish church. This is a real transept. The antechapels of New and Magdalene College Chapels are short naves of two bays. The one at Eton, different from either, is a real antechapel of only one bay from east to west, and lower than the body of the chapel.—Ed.]

On the whole, I rather expect that you would admire the spirit of Churchmanship and generosity which has prompted and effected these costly improvements ; but would condemn them as ecclesiological solecisms. That His glory has been the aim, and will be the result, for Whose glory the college was founded, I have no doubt, and am thankful.

Yours, &c.,  
H.

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## OXFORD ARCHITECTURAL SOCIETY.

Second Meeting in Michaelmas Term, Nov. 17th, 1847.

THE President read the names of the candidates proposed, and the following gentlemen were elected :—

The Very Rev. the Dean of Bangor.  
The Rev. W. J. E. Bennett, Christ Church ; of S. Paul's, Wilton-place, London.  
A. P. Whateley, Esq., of Christ Church.  
J. D. Lloyd, Esq., of Bromwydd, near Carmarthen.  
Rev. C. A. Griffiths, of New College.  
A. Broderick, Esq., of Exeter College.  
John Escreet, Esq., of Worcester College.

The President then read the list of presents, and a letter from the Rev. G. Lewthwaite, which accompanied the present of some casts of the capitals and mouldings of the chancel-arch in Addle church, Yorkshire.

The President read the names of the following gentlemen, who are proposed as Vice-Presidents :—

Rev. Robert Hussey, Professor of Ecclesiastical History.  
Rev. W. B. Heathcote, of New College.  
Very Rev. the Dean of Hereford.

The Report of the Committee was then read by the Secretary : it alluded to the progress made in the work of restoration at Dorchester abbey-church, and mentioned that the altar is the gift of an unknown benefactor, and that the good effect of the chancel has been much enhanced by the offering of some hangings to serve as a reredos, and that the restoration of the east window is now complete. The Committee expressed a hope that the elevation of the chancel-roof further to the westward would not be prevented by the want of the necessary funds. The report next directed the attention of Members to the proposed restoration of the colouring in the sacarium of Swincomb church, Oxfordshire ; and concluded by recapitulating to Members the Rules to be observed in the election of a President and Members to serve on the Committee.

A communication was then read by the Secretary from the Rev. C. Pearson, Corresponding Secretary, describing nine churches in Hertfordshire, in the neighbourhood of Knebworth.

The question of the best mode of warming churches was then brought before the Society by the President.

The Rev. W. Sewell stated some of the objections which can be urged against warming by stoves: he alluded to the irregularity of the temperature which they diffused, and to the danger of fire which they are found to involve, and was anxious for information on the use of braziers.

The President observed that the best mode of warming churches is an important practical question of some difficulty. He mentioned the disadvantages attending the use of charcoal in braziers, especially the dust which they permit to escape.

The Rev. T. Chamberlain spoke favourably of the result in S. Thomas's parish church of the introduction of movable stoves, nearly on the Ecclesiological Society's plan. They are intended for coke.

The Rev. J. L. Patterson suggested that an arched wire covering might repress a good deal of the dust: that in some churches openings might be made in the floor in a style appropriate to the encaustic tiles, and underground pipes might be introduced; but that an objection to this mode of conveying heat is, that it can only be introduced with advantage into new churches, and entails much expense. Mr. Patterson mentioned the success which had attended the introduction of braziers into two churches with which he was acquainted.

Mr. F. Meyrick, of Trinity College, was anxious to learn whether it would not be possible to make chimneys ornamental.

The President mentioned the introduction of an ornamental chimney into Merton College, and a pinnacle at Abingdon pierced to admit of the escape of smoke.

The Rev. W. Sewell exhibited an interesting ancient chest, consisting of stamped leather, adorned with sacred monograms, and some lines in German, massively bound and ribbed in steel.

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#### Special Meeting, Nov. 24th.

The first business laid before the Society was the election of a President for the ensuing year.

The Master of University College, on being re-elected, returned thanks to the Society for the mark of confidence they had shown towards him, but regretted that circumstances would unavoidably prevent his filling the office of President during the ensuing year. The Principal of Brazenose was then elected.

The Master of University addressed the meeting in resignation of his office amidst great applause: he briefly reverted to the origin of the Society, and remarked that from the time of its formation might be dated the increased interest felt in Church Architecture, which has led to the rise of many similar societies in various parts of the kingdom. He observed that the previous neglect and deterioration of Ecclesiastical Architecture was by no means confined to the English Church, but was prevalent as well on the Continent as in this country. He concluded



by expressing his hope that the study of Gothic Architecture would never degenerate into a mere antiquarianism; and he trusted that all who engaged in it would ever view, as Members of the Church of England, the questions of church arrangement which it brings before them.

A vote of thanks to the President for his able conduct in that office during the past year was proposed by Mr. Wayte, of Trinity College, and seconded by Mr. Jones, of Queen's College. The President briefly returned thanks.

The following gentlemen were then declared duly elected to serve on the Committee:—

The Rev. J. Butler, Magdalene College, B.D.  
The Rev. H. Ellison, University College, M.A.  
R. R. Lingard, Esq., Brazenose College, B.A.  
F. B. Guy, Esq., Lincoln College.

The Rev. John Ley, of Exeter College, B.D., and the Rev. C. P. Eden, M.A., of Oriel College, were elected to serve as auditors during the following year.

On the proposal of the President, the Society proceeded to elect as Vice-Presidents—the Very Rev. the Dean of Hereford, the Rev. Robert Hussey, B.D., Professor of Ecclesiastical History, and the Rev. W. B. Heathcote, of New College, B.C.L.

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Dec. 1st,—Last Meeting in Michaelmas Term.

The following gentlemen were elected Members of the Society:—

R. L. Pennell, Christ Church.  
A. Bailey, Christ Church.  
R. Dimsdale, Corpus Christi College.  
A. S. Stewart, Christ Church.  
Hon. W. J. Monson, Christ Church.  
H. Fowler, Exeter College.  
W. Field, Worcester College.  
E. Palin, S. John's College.  
W. Aubrey, Exeter College.  
G. Bengough, Oriel College.  
W. Marriott, S. Alban Hall.

The presents received consisted of rubbings of Brasses presented by Mr. Lingard, of Brazenose College: Mr. Stillingfleet, of Brazenose College: Mr. Whateley, of Christ Church. A drawing of a fresco, which formerly existed over the porch of Ampthill church, Beds, was exhibited to the Society by Mr. T. W. Burgon, of Oriel.

The Report of the Committee was then read. It announced the re-election of Mr. Wayte as Treasurer, the election of Mr. Lechmere to the office of Secretary, and the re-election of Mr. Boyle. It also mentioned that the Committee had requested Mr. Freeman to undertake the office of Librarian, and that the Rev. J. L. Patterson and Mr. Cox, of Trinity College, had been elected to serve on the Committee. The valuable services of the late President, the Rev. the Master of University, were next acknowledged, and the efficiency of those who had filled the

several offices of the Society during the past year : and the Report concluded by recommending Members to turn the approaching vacation to the best account by visiting churches, by the composition of papers, and by otherwise promoting the ends and objects of the Society.

The Rev. W. Sewell, of Exeter College, read some communications relative to the best mode of warming churches ; stating that the use of braziers as church-grates was prejudicial to health, as the vapours arising from them were liable to produce hæmorrhage of the lungs, in persons of delicate constitutions, in the opinion of many medical men. He observed that their use has likewise the effect of tarnishing and otherwise defacing gilding and polished metal work.

The Rev. J. L. Patterson, of Trinity College, spoke in favour of the use of braziers, and stated that their adoption had in several cases been attended with success, especially in S. Thomas's church, Oxford, where they had been employed for the last two years.

Mr. Haines, of Exeter College, then read a paper on "Monumental Brasses, and Ecclesiastical Costume." It mainly consisted of selections from the early portion of his introduction to the Society's "Manual of Monumental Brasses," which is on the eve of publication. He traced the origin of these memorials, and the progress of their introduction into England, referring in the course of his paper to various collateral points illustrative of the great interest and diversified character of the study of this peculiar class of monuments. Mr. Haines concluded with a sketch of the various classes of ecclesiastical and academical costume ; also selected from the Society's Manual. It may as well be mentioned that the list of subscribers for this work has been recently closed.

Some conversation then arose respecting the posture of figures, and the occurrence of various animals in sepulchral brasses, in which the Rev. W. Sewell, Mr. Haines, and Mr. Lechmere took part.

Mr. Jones and the Rev. J. L. Patterson referred to the connexion between sepulchral monuments in stone and brass.

Mr. Lechmere quoted some singular instances of testamentary directions for the erection of tombs, selected from ancient wills.

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#### CAMBRIDGE ARCHITECTURAL SOCIETY.

THE Second General Meeting was held on the evening of Thursday, November 25th, the President in the Chair.

The Secretary having read the Minutes of the last meeting, the President said that he had been called upon to correct an erroneous statement, in his Address on that occasion, to the effect that the revival of the study of Ecclesiastical Architecture commenced in Cambridge. He was informed that the movement was simultaneous in the two Universities, but the first meeting of the Oxford Architectural Society was held in February, the first public one of the Cambridge Camden Society in May, 1839.

The following Members were then balloted for and elected :

A. Aitkens, S. John's College.  
 D. J. Boutflower, Christ's College.  
 J. Carter, Cambridge.  
 Rev. J. Frere, M.A., Rector of Cottenham.  
 ——— Hall, Emmanuel College.  
 J. F. Hardy, Trinity College.  
 D. H. Hodgkinson, Trinity College.  
 W. S. M. Hutton, S. John's College.  
 E. D. Kershaw, Trinity College.  
 W. Parker, Christ's College.  
 F. W. Poland, Emmanuel College.  
 Rev. E. A. Powell, M.A., Rector of Toft.  
 ——— Statter, Trinity College.  
 C. J. Waterhouse, S. John's College.

The President next read the names of eleven Members to be balloted for at the ensuing meeting.

The proposals of the Rev. A. Baker, M.A., Curate of Aylesbury, to become corresponding Secretary of the Society for the county of Bucks, and of R. Hake, Esq., M.A., S. Edmund Hall, Oxford, to become corresponding Secretary for the county of Oxford, were submitted to the Society and received with applause.

Several presents were then laid upon the table, including two volumes of the Transactions of the Exeter Architectural Society, from the Society ; rubbings of Brasses from Mr. F. C. Woodhouse, of S. John's College, and Mr. W. E. Hadow, of Christ's College ; and a curious plate of Sienna Cathedral, from Mr. A. W. Franks, of Trinity College. The thanks of the Society were returned to the donors.

Mr. Franks then read a paper "On Monuments," communicated by the Rev. C. Boutell, for which the Secretary was desired to return due acknowledgments. Mr. Franks also exhibited drawings of a decorative pavement in the chancel of Monks' Risborough church, Bucks, an example of great value in the disposition of encaustic tiles.

The Secretary read a brief notice of the churches of S. Peter and S. Giles, Cambridge, illustrated with drawings, and the meeting then separated until Thursday, December the 9th.

We are glad to be able to append a summary of the paper on the study of Church Architecture, read by Mr. Simpson of Trinity College, at the preceding meeting of this Society, Friday, November 12th.

The object of this paper was, to show the necessary connexion between Church Architecture and the system of religion which has created it, as well as in what way the study ought to be pursued in the University.

The student of Ecclesiastical Architecture does not devote his attention to the art generally, as one among the creations of man's natural intellect ; but that branch of it, which Christianity has devoted to the service of God ; and of course, in Western Christendom, principally to that style which is peculiar to it. Its principles must indeed be learned from the castle and hall as well as from the church and cloister ; but it is ecclesiastical art with which we have to do, which has grown out of

Christianity, which satisfies the requirements of its worship, symbolizes its feelings, and embodies its faith. Christian art has seized on all that is really beautiful and carried it captive to the trophy of the Cross; not allowing our faculties to lie dormant, nor devoting them to worldly luxury, but dedicating them to the incarnate LORD. The failures of other architectural styles show us the vast superiority of the Christian style; nor should it be objected, that this was perfected at a time when much error existed in the Church; for it springs not from the errors, but from the Faith and Mysteries of the Church. All beautiful art is derived from GOD; and it is true and right that our best powers should be consecrated to their Giver. But even on the lowest utilitarian grounds, Church Architecture is most needful; we are constantly building churches, and the principles on which they are to be rightly arranged, and decently decorated, must be prominently important. Two objections to Christian art were then noticed; first, that the spiritual nature of our religion rather rejects external beauty of worship. In reply to this, it was attempted to show, that under the old law GOD approved of this; and that the new still further sanctions appeals to the senses; since the Incarnation and Humanity of the LORD have consecrated all things belonging to men to Him, and all things may now remind us of the GOD Who dwelt amongst us. The sensible and external nature of the Sacraments and other ordinances still further assure us, that art must be dedicated in all its richness to GOD, and to the comfort and instruction of Christians. Nor need we fear a second objection, that other higher purposes of evangelizing the heathen, extending the Church's efficiency, supporting the poor, &c., preclude the lawfulness of all other offerings to GOD. They are higher objects, it is true; but those which have been mentioned are true objects also, and both should coexist; besides, this is too often the excuse for the self-indulgence of a most luxurious age. The accepted offering of S. Mary Magdalene, and the defence of her by our SAVIOUR Himself against utilitarian objections fully satisfy us in this; as well as other New Testament examples.

A few remarks were then made on the study of Church Architecture in the University. It seems very appropriate at a place where all learning is professed; and since it is only a particular branch of the wide subject of Archæology, ought not in any way to interfere with its collective study, which is the object of other associations. It is almost necessary for parish clergymen; and a general acquaintance with the leading principles and features of ecclesiastical architecture requires so little devotion of time, that its acquisition ought not in the least degree to interfere with the regular studies and duties of the University. Still less will the proper study of it make us sympathize with the theological errors of its ancient patrons; as it springs not from the errors, but from the everlasting faith of the Church.

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The third and last meeting for the Term took place on Thursday evening, Dec. 9th; the Reverend the President in the Chair.



The following new Members, proposed at the last Meeting, were balloted for and elected ;--

Rev. — Bacon, Curate of Bourne.

Rev. A. Baker, M.A., Curate of Aylesbury, Bucks., Honorary Secretary to the Architectural and Archæological Society for the county of Buckingham.

J. Coates, Esq., S. John's College.

P. Cobbold, Esq., Trinity College.

— Curtis, Esq., S. John's College.

Rev. P. Freeman, M.A., Principal of the Diocesan Training College, Chichester,

W. Gurney, Esq., Trinity College.

F. Harrison, Esq., S. John's College.

W. Pope, Esq., Christ's College.

J. M. Sandy, Esq., S. Peter's College.

The President announced that the Rev. R. W. Bacon, M.A., Fellow of King's College, and the Rev. W. C. Mathison, M.A., Fellow of Trinity College, had become Members of the Society under the provisions of Rule III. Eighteen new Members were announced to be balloted for at the first Meeting in next Term.

The Bucks Architectural and Archæological Society was received into union with this Society. The Rev. C. Boutell, M.A., was chosen to be Corresponding Secretary for West Norfolk.

C. R. Manning, Esq., B.A., Corpus Christi College, read a useful paper on the Ecclesiastical Antiquities of the County of Cambridge.

The Rev. the President gave an interesting account of the church of Great Bricet, Suffolk; after which the Meeting separated until Feb. 1848.

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## ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

THE First General Meeting of this Society was held in the National School-room, Aylesbury, on Thursday, January 13, 1848, —

The Rev. J. R. Pretyma, Vicar, in the Chair.

The names of nine gentlemen were proposed and seconded for election as ordinary members at the next General Meeting; and of one, the Rev. C. Boutell, Rector of Durham Market, Norfolk, as honorary member.

The Society, which was established in November last, consists at present of fifty-five members; of whom the Bishop of the Diocese is President: the Archdeacon Hill; Sir R. Frankland Russell, Bart.; Rev. Sir H. Foulis, Bart.; C. G. Dupre, Esq., M. P.; R. R. Clayton, Esq.; and T. Raymond Barker, Esq., are Vice-Presidents.

The Secretary mentioned the donation of five pounds by the Rev. J. Goodall; books presented to the Society, have been received from the Reverends C. Boutell, J. R. Pretyma, A. Baker, and from J. Hewett, Esq., Trinity College, Cambridge, Secretary to the Cambridge Architectural Society.

The following papers were read before the members and visitors present: "On the Study of Archæology," by the Rev. J. R. Pretyman; "On the Rudiments of Medieval Architecture," by the Rev. A. Baker, Hon. Secretary; "On some passages in the lives of the first and second Earls Morton," who came over with William the Conqueror, and held twenty-nine manors in the county of Buckingham, one of which, it appears, was assigned to the Church of Drayton Beauchamp, (Hooker's Church),—by the Rev. W. H. Kelk, Rector of that parish; "On the Dedication of the Churches of Buckinghamshire," introductory to a list of the same, classified according to their dedication, by the Rev. E. Elton; "On the Arrangement of Parish Churches," by J. Hewett, Esq., read by the Rev. F. Cox.

The Committee meet on the first Thursday in every month; General Meetings of the Society are held once a quarter.

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#### ECCLESIOLOGICAL NOTES.

*S. Padarn (or S. Paternus) Llanbadarn Vawr, Cardiganshire.*—This is remarkable as one of the largest specimens of a true Welsh church, being somewhat stately and imposing in its scale and general appearance, but still partaking of the rough character which is usually found in Wales. The arrangement is cruciform without aisles, with a very large central tower and a south porch. The style is very pure First-Pointed, of an extremely plain kind, except the south door of the nave, which is of a finer material than the rest of the church, and has richly worked mouldings and shafts with capitals of good foliage. From these we are happy to see that the whitewash has lately been removed.

The proportions of the church are striking from the loftiness and width of each part, and few instances probably occur of an equal width of nave without aisles. There are plain single lancets on each side of the nave; the west end and that of the south transept exhibit two lancets with a smaller one above, while that of the north transept has only two long ones. Some windows in the transepts are late insertions, and in the chancel those which exist are of a very poor style, the original ones being closed up.

The nave and north transept have plain ribbed roofs of rather low pitch, some of the ribs being moulded and some having bosses. The roof of the south transept has open timbers in very bad repair. The tower is unusually large, being equal in breadth to the nave and chancel, but has little architectural detail. It has an embattled parapet and a small shingled spire, and at its north-east angle a stair-turret. The four large arches under the tower are Pointed, but of the plainest character. The rood-screen is said to have existed in the memory of persons now living, and there is still a vestige of a screen in the north transept. In the north wall of this transept are two rude sepulchral arches, and the cill of its east window is curiously extended, perhaps for a piscina.

The chancel has a coved roof of low pitch, boarded and divided by ribs with bosses. Nothing of the original stalls or other fittings of the chancel can be traced, and the walls are encrusted with a number of ugly modern monuments. On the north is a sacristy entered from the chancel by a Pointed door, and having on its east side a lancet window.

The font has an octagonal bowl panelled with plain Pointed arches.

The interior is much out of condition; the pews are of the usual kind, but the effect of the interior has been further deteriorated by the erection of a gallery across the nave, so as to cut off a portion of the west end. The transcripts seem to be much out of repair, and in the northern one is no pavement but only the bare earth. We understand that at the recent meeting of the Cambrian Archæological Association at Aberystwith, a subscription was originated for the restoration of this interesting church, which undertaking, we trust, may not only be successful as to the amount collected, but in the satisfactory character of the restoration itself. As this church never was rich in its architectural features, the sum required to effect an appropriate restoration would not be large, considering its dimensions; and we hope that there is enough of right feeling in the parish, which contains the important town of Aberystwith, to rescue this venerable church from its present unworthy condition.

*S. Mary, Coyty, Glamorganshire.*—A cruciform church without aisles, with central tower and south porch, of almost unmixed Middle-Pointed character, but of a plain bold kind, with scarcely any ornamental work. The tower resembles several others in the neighbourhood, having a corbel-table under the battlement, which at first sight appears First-Pointed, but which in some districts seems to have been used quite to a late period. The belfry window is square-headed with label, and below it is a plain oblong opening on each face. There are projecting figures of animals, as gurgoyles, under the parapet. The tower rises upon four good plain pointed arches, without capitals or impost mouldings, and has a groined roof open to the interior of the church. As at Llanbadarn Vawr the nave is extremely wide, though here the scale is not equal to that church. At the west end is a five-light window of surpassing beauty and singular in its tracery, beneath which is a plain chamfered doorway. On the north of the nave are three Middle-Pointed windows of two lights; on the south are two similar ones; and near the east end a late square-headed one set quite low in the wall. At the end of each transept is a good three-light window, and on the east side of each a two-light window without foliations. The chancel has a bold corbel-table externally below the roof. The east window of three lights has rather a Debased appearance. On the north are two small Middle-Pointed ones of two lights. On the south two rather wide single-light windows, under the eastern of which is a curious arrangement of piscina and sedilia. There are three cinquefoil-headed recesses, of which the westernmost only is prolonged so as to form a proper sedile; the eastern one contains the piscina with multifoiled orifice, while the middle compartment is of the same length as the piscina, and may have been a credence. Another singular feature is the existence of a drain in the pave-

ment, immediately under the piscina just mentioned. In the north transept is a curious rude stone staircase against the west wall leading direct to the belfry, and also to another door now closed, which must have opened into the rood-loft. Against the same wall is also a stone bench, and in each transept a piscina; near the south and west door within the nave are benaturas. In the bare wall above the rood-arch appear some stone brackets, which must have been connected with the rood-loft. The font is a curious octagonal bowl of unusual size, without any pedestal or basement. There is a small monumental effigy of a female with mutilated inscription, probably of the fourteenth century; and in the chancel a beautifully carved-wood chest, with representations of the emblems of the Passion, apparently of foreign workmanship. The churchyard is unusually large, and has a pleasing air of seclusion. Closely adjoining, on the west, are considerable remains of the castle, surrounded by large trees. The work of this church is unusually good for Wales, but has something of the castellated character so often seen in the religious edifices of that country, especially in the southern part.

*S. Grallo, Coychurch, Glamorganshire.*—The neighbouring parish to Coyty has a good cruciform church, in some respects resembling it, but on the whole superior, as here the nave has aisles and clerestory. The work is wholly of advanced First-Pointed and of early Middle-Pointed character, with some features of a transitional kind, and happily there has been little or no damage done by modern alterations. The aisles have single lancet windows with trefoil heads, opening to the interior by segmental arches, and those on the south having hood mouldings externally. At the west end of each aisle is a curious window in shape of a quatrefoil, the interior opening of which is of a lozenge form. These we do not remember to have seen elsewhere. The west window has three lancets within a containing arch, and below it is a door more decidedly First-Pointed, having banded shafts. The nave and aisles have sloping tiled roofs; round the greater part of the chancel and transepts is a First-Pointed corbel-table under the roof. The chancel has an early Middle-Pointed east window of three lights, and on the north and south sides four trefoil lancets set rather close, with connected hoods externally and segmental openings within: there are similar windows on the east side of the south transept. In the north transept the end window is a triplet within a segmental arch; the corresponding window on the south is a bad one. The nave is lofty, though narrow, and has on each side a fine bold arcade of four lofty pointed arches, springing from large octagonal columns. The clerestory has, on the south, windows of sex-foil form; those on the north are closed. Between the eastern termination of this arcade and the western arch of the tower is an unusual interval of masonry; within the wall on the north side is the staircase, which leads to the belfry over part of the north aisle, and also to the rood-door, which is still to be seen. The entrance to this staircase faces west. The four arches under the tower are pointed, and spring straight from the walls without impost mouldings. The chancel has a late and flat panelled



cieling, except to the eastern bay which retains the original pitch, and happily is not encumbered by pues. It has a priest's door on the south and the arrangement of the four trefoiled lancets on both sides at short intervals is very elegant, though one on each side has been closed by a modern monument. Beneath the south-east window is a sedile and piscina, each with plain triangular canopy rising above its cill; and in the opposite wall an arched aumbrye. On the north side of the chancel is a rudely sculptured recumbent effigy of an ecclesiastic, with this inscription, "Here lieth in grave the bodi of Thomas Ivans, Clerk, Parson of Coychurch, deceased the 2 day of April, Anno Domini 1591." This is a singular specimen of a tomb of the time of Elizabeth: opposite to it is another probably coeval, with a very small effigy, no doubt commemorating a child. In the south transept a stone bench runs along the south wall, in which there is also a piscina. The walls having been lately scraped, much remains of ancient colouring have been discovered. In the jamb of a window on the east side of the south transept is a fresco painting, of which however the subject cannot be decyphered; and the southern arch of the tower has been richly coloured in arabesque patterns. The font has a plain octagonal bowl, upon a stem of like shape. Close to the south door within the church is a circular benatura in a perfect state. The tower is almost a counterpart of that at Coyty. A small sacristy seems to have once existed on the north of the chancel. In the churchyard are some curious ancient crosses, of a kind rarely met with except in Wales, and also the shaft of a more recent one elevated on several high steps.

*S. Mary, Haverfordwest, Pembrokeshire.*—A very fine church of somewhat singular arrangement, and from the superiority of its architectural character, very unlike most of the parochial churches of Wales. The nave is extremely wide as well as lofty, but has a north aisle only, which is continued also along the chancel. A plain tower occupies the western bay of the aisle, and there are north and south porches: the former encumbered with an ugly superstructure used as the council chamber, which it is hoped will soon disappear. Both nave and chancel have a clerestory on both sides, though there is no south aisle. The church is originally First-Pointed, of which style it has considerable portions of the finest work. Some windows on the south side and in the chancel are early Middle-Pointed, while the north aisle and the whole of the clerestory and roof are a Third-Pointed addition. The arcade which divides the nave from the aisle is First-Pointed, of the finest and best character; the arch mouldings are extremely rich, and the piers of clustered shafts have most elaborate capitals of foliage, intermixed with heads, but not all similar. Some of the shafts are banded, and the whole has a singularly beautiful and elegant effect. The chancel-arch is of the same kind. The chancel itself is lower and narrower than the nave, and the arcade smaller in proportion; its two western arches are First-Pointed as in the nave, and the pier between them has black marble shafts with very fine capitals. The eastern arch is loftier and of later date, apparently Middle-Pointed. The east window is First-Pointed, and has three unequal lancets with three cing-

foiled circles above, within a containing arch, and exhibiting beautiful marble shafts and elegant mouldings. The southern windows both of chancel and nave are of two lights, verging to Middle-Pointed. The former have the lights trefoiled, and over them a sexfoiled circle and a containing arch in the interior only. On the south of the altar is a niche with trefoil head set very low, but scarcely large enough for a sedile, and no piscina. The north aisle is continued without interruption along the nave and chancel, and has a long succession of Third-Pointed windows, each of four lights, and set very closely. The west window of the nave is a First-Pointed triplet, with shafts internally. The roof of the nave is a very fine one of timber, with panelling and rich bosses; that of the chancel is less enriched and has been lately renewed. The tower occupies the western bay of the aisle, to which, as well as to the nave, it opens by a pointed arch. It is of plain First-Pointed character, low and heavy, and formerly sustained a spire. The parapet is plain, and beneath it is a corbel-table after the fashion of the country. The belfry story on the east side has three lancets and at the south-west angle is a square stair turret. Within the tower there is some good groining. The exterior of the church is generally well finished with battlements, and derives additional importance from its situation on sloping ground. A few years ago much expense was incurred in restoring and newly fitting this church, and we wish that we were able to give more unqualified praise to what was then done in so liberal a spirit and with such good intentions. That much of the architectural restoration is good, we readily admit, but it is to be lamented that the pew system has not only been perpetuated but extended into the chancel. Besides which there is a grievous error in the arrangement of the pews in the nave, occupying its area without a central passage. In the north aisle the pews are disposed so as to face south. The stained glass in the east window is not of a very high order, and the font is a very poor modern one of small size. The altar which was presented by Bishop Coleridge, is a solid one of wood, with niches in front, much resembling those at S. Marychurch, and at Dartington, in Devonshire. There is a western gallery, in which is the organ.

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## NEW CHURCHES.

*S. Mary, Cardiff.*—This church, erected in 1843, and sufficiently capacious for 1800 persons, is in a sort of Romanesque-Byzantine style, which was much in fashion for new churches a few years back, and of which many infelicitous examples are to be found in the eastern districts of the Metropolis. We readily grant that the church in question is greatly superior to the kindred specimens in Stepney and Bethnal Green, yet we unfortunately cannot speak of it in terms of general approbation. For we disapprove, in the first place, the adoption of this style for churches, and, secondly, we find much to condemn in the arrangement. The east end, which most improperly forms the show-front, and contains the principal entrances, has on each side a tower

crowned by a short heavy spire. The central portion has rather an odd circular window in the gable, below which are three Romanesque windows in the centre, and ranging with them one in each of the towers. In the lower part are three doorways, having fairly executed Romanesque arches with shafts. The central one contains a double door with square head, which is, we think, without authority : at any rate rather a bold conception. The side doors have their heads of a flattened trefoil form, within the semicircular arch, which we are also inclined to question. As the central door is immediately behind the altar, it is useless and merely ornamental, and there is the same want of reality in the windows above it, which, from the construction of the sacrum, light nothing. There is no chancel whatever. The aisles are continued as far as the towers, and the sacrum formed by a false semicircular apse between the towers, the small intervals beyond it being appropriated as vestry, &c. The sacrum is groined and has two tiers of arcades ; the upper one of First-Pointed, the lower of Romanesque arches. The nave is of five bays and projects a little to the westward of the aisles to allow room for the organ and singers, which is a very objectionable arrangement. The arches are bold and good Romanesque ones, and the columns have varied capitals. The clerestory has single windows, and those of the aisles are similar, but rather too large. The west end has but a poor effect and is flanked by mean square turrets with Pointed tops. It has three doors somewhat crowded, two tiers of three windows, and a circle in the gable. The windows at this end have at any rate the advantage of being real ones. The roof externally has a fair pitch, though covered with blue slates. Within, it is miserably flat. The pulpit, reading-desk, and clerk's desk form a ponderous pile of wood-work, with Romanesque ornaments, directly blocking up the altar. There are galleries on the north, south, and west, and a goodly array of pews, though it is said that there are 1100 free seats. We discovered two pews lined with green baize, which article we did not imagine could have found its way into a church not four years old ! The church is built chiefly of a coarse dark-coloured stone, but a finer material, apparently Bath stone, is used for the ornamental portions. We freely acknowledge that many of the details are well executed, but we fear that is pretty nearly all that we can conscientiously say in praise.

*S. —, Monkton Wilde, Dorsetshire.*—We have seen the designs for this new village church, and are extremely pleased with them. They realise a very difficult problem, that of giving to a small and simple church an original and pronounced character, that is a less easy thing in reality than constructing an elaborate design, that may perhaps be striking from mere extent of ornament. They are due to the talent of Mr. Carpenter. The achievement in the present instance to be accomplished was to produce what should on a small scale be distinctly a church and not a chapel in its character. This has been effected by the adoption of an arrangement which has ample precedent in old times, and has not yet been hackneyed in modern church building,—that of a central tower, to a non-cruciform church, supported by the nave-arches

being continued as far as the chancel. In a large church this is an easy idea to treat; but on so small a scale as that of Monkton Wilde, there is the risk—which has been here avoided—of its becoming top-heavy. There is no clerestory, and the chancel is of the same height as the nave. The dimensions of the structure before us are as follows. The length internally, 73 ft. 9 in. of which the chancel occupies 28 ft., and the remainder, being nave, is divided into two bays, besides the tower which internally belongs to the nave. The breadth of the nave and aisles is 35 ft., the aisles being 7 ft. each from the outside face of the pillars, and being merely used as passages. The width of the chancel is 15 ft. 3 in. There is a sacristy correctly placed, and a very graceful timber south porch in the second bay. The style, we need hardly say, is Middle-Pointed; of the flowing age. The west window is of two lights, very large for such treatment, but we think on this account successful. The west windows of the aisles are single lights trefoil-headed, with oggee canopies. The aisle windows—of which there are three on the north side and two on the south—are of two lights. So are the end windows of the aisles. There are no windows on the north side of the chancel; but two on the south,—of two lights cinquefoil-headed, much longer than those of the aisles, and placed high, a buttress intervening between them. The east window is of three lights, the central cinquefoiled, the side ones trefoiled in the head. The buttresses of the chancel and those at the west end against which the arcades abut have pedimented heads; the rest have merely sets-off. There is no west door. The nave including the lantern is laid out with open benches, a broad cross alley facing the porch. The font stands to the left of the entrance. The aisles have a bench table running round them, otherwise they are merely used as passages. The pulpit which is pentagonal stands at the north-east angle of the nave. The screen is very simple. There are five stalls on each side of the chancel, not returned,—separated, owing to the tower piers, by a space of 3 ft. from the screen. The sacristy has an external door besides the one opening into the chancel. The sacrarium rises on two steps besides the foot-pace. On the north side is the recess for the founder's tomb. The sedilia are formed by lowering the cill of the easternmost window on the south side. The roof of the nave is open with braces and collars; that of the chancel is coved. The external height both of the nave and chancel is 35 ft. The tower viewed sideways is of two stories, with a single canopied window in the first story. In the second, in all the four sides is a bold deeply recessed two-light window with louvre-boards. This is entered by a turret staircase at the north-east angle, dying away against the tower with a conical head. The spire is a broach of stone. From the haunches spring pinnacles. This is a bold expedient, but on the whole we hope it will be successful in taking away what would otherwise be an unpleasantly First-Pointed look in a broach of those proportions. In the alternate faces are two rows of spire lights. The whole height of the spire from the ground is 97 ft. As far as mere designs can give any idea, we anticipate that this will be a very successful church.



*S. Jude, Sheffield.*—Of all our large towns there is none which has hitherto been more dead to the Ecclesiological movement than Sheffield, as far, that is, as our communion is concerned; for the Roman Catholics are at this moment building a large and sumptuous church in a thickly peopled part of the town. We trust that the proposed church before us, may, in intention at all events, and we hope in execution, be a beginning of better things. We are hardly competent to do more than describe its general shape, so wretched is the woodcut before us. The architect is Mr. J. Mitchell. The style is to be Middle-Pointed, and the church is to consist of a chancel 22 feet by 17, a nave 92 feet by 18, and aisles 12 feet wide; the tower 17 feet square (to be surmounted by a broach spire, the whole measuring 120 feet in height) standing at the west end of the south aisle. There is to be no west door, but a side entrance through the tower. The west window is to be of four lights. We do not like the arrangement of the windows in the lowest stage of the tower. In the western face is a two-light window too large, and above the door another two-light window of an over ambitious character. The aisle windows of two lights are depicted as being far too near the ground, and if the woodcut were (which it is not) to be trusted, we should describe the clerestory of the nave (square-headed of two lights,) as being Third-Pointed if not Debased. The nave must consist of six bays. The spire is decorated with two rows of spire-lights. We are not aware whether the fittings will be correct, except from what we can gather from the gratifying fact that there are to be no galleries. There will be 700 sittings, of which 450 are to be free. The district to be accommodated numbers more than 5000 inhabitants. The estimated cost of the church is £1800, without the tower and spire, which are calculated at £400 more, the site having been presented. We should be very glad if such a structure, as is adumbrated in the woodcut before us, can be creditably executed for that sum.

*S. Paul, Westleigh, Leigh, Lancashire.* We have seen an engraving of this church taken from the south-west. From this we perceive that the plan consists of a chancel, nave, broad south aisle to the nave under a separate gable, and a tower at the east end of it, surmounted by a stone broach spire. We are happy to see the Middle-Pointed style adopted. The tracery is of the flowing pattern. The entrance is by a south porch. The western elevation consists of a four-light window to the nave, and one of three lights to the aisle. The side windows are of two lights. There is a large three-light window in the lowest story of the tower, too large for any side light except at the end of a transept. The upper story of the tower and the broach are decidedly First-Pointed in their character. The aisle is rather too much a second nave. The architect is Mr. W. Young. We have never heard of his name before. If therefore this be a first performance, it is on the whole very creditable to him, and gives good promise for the future. The church has been built at the cost of a large personal sacrifice, and the daily service is to be carried out.

Since writing the above we have seen a description of the church in

the English Churchman for October 14th, 1847. It seems that it has been built with a view to future enlargement; and that preparations have been made for a north aisle. The sacristy is on the north of the chancel. The reading-desk stands in the nave just outside the chancel arch to the north, above which the pulpit is placed. We are sorry to see so behind-hand an expedient adopted as making one mass of the desk and pulpit. What is the use of so long a chancel if it is not to be used as one? We are glad to be able to record that the chancel is separated from the nave by a low open screen. A commencement of polychrome has been made in the chancel, and the floor laid with encaustic tiles. The sacrarium-rail is of iron, parcel-gilt. There is a considerable quantity of painted glass in the chancel, which is in time to be entirely filled with it. The sacrarium is raised on steps, and has sedilia and piscina in its south wall, and an aumbry to the north. The nave seats are open, and its window glazed with thick green glass. The font stands, as it should, to the left of the south entrance.

On the whole, excepting the arrangement of the pulpit and reading-desk, we are much gratified with what we can learn of this church, which must produce a very beneficial result in its neighbourhood, from being so zealous an attempt to exhibit the beauty of holiness in a Christian church. It was dedicated on the 4th of October.

*Parsonage, Low Moor, Yorkshire, West Riding.*—This parsonage has lately been erected by Messrs. Mallinson and Healy, under the incumbent's superintendence. We are sorry that the style adopted is late Third-Pointed; length of time, and frequent changes of taste have swept away so many more Middle-Pointed domestic buildings, than of the later style, that a sort of general opinion has grown up that the Third is the domestic Pointed style *par excellence*. We cannot at all assent to the opinion, which a few bold experiments in Middle-Pointed will be sufficient to explode. We think, however, that the architects have given Low Moor Parsonage an ecclesiastical aspect, and we understand that the internal fittings are carried out scrupulously in style. The hall is glazed with painted glass, and is to be used as an oratory, a faldstool being provided. We are very glad that this feature is not forgotten in a parsonage. Still, however, we much question the special fitness of the entrance hall for this purpose. The oratory ought to be a separate room, used for nothing else. We are pleased with the ingenious application of a double chimney to the purposes of a domestic belfry. We trust that care has been taken to make it sufficiently strong to answer its double purpose.

We are pleased with the sketch of another parsonage designed by the same architects for Wyke in the same Riding. Here they have adventured Middle-Pointed. Only we could have wished that they had not made all their windows of a size, and this so large a one. Their sketch for the parsonage at Swinfield in Debased Third-Pointed is not successful. The design for the school at King's Cross by the same architects shows promise; it is in Middle-Pointed.

*New School.*—We have been much pleased with the inspection of the drawings, by Mr. Butterfield, from which a school and small col-

legiate house have been built at Aston, in Warwickshire. The style is fair Middle-Pointed. The buildings form a group on the north side of the churchyard. The collegiate house is designed for the accommodation of some boys to be educated as choristers, who will live under the care of the master. The arrangements of the buildings are well and carefully contrived, and reflect much credit on Mr. Hill, the vicar, already known as an ecclesiologist, who has superintended the whole.

## CHURCH RESTORATIONS.

*Manchester Cathedral.* The cathedral-church of the new Diocese of Manchester, is a Third-Pointed structure, (having been built by a Lord Delawarr, in the fifteenth century, who founded the College), and devoid of transepts. It has, however, double aisles, and, as it measures between 200 ft. and 300 ft. in length, is not unfit for its new dignity. For a long time, the choir which contains some very fine tabernacle work, has been devoted to the daily capitular service, while the nave has been used for the Sunday service of the parish of Manchester. The latter is in course of restoration in the right direction as we learn from a Manchester paper, which describes it as the "parish-church." Open seats of oak are being substituted for the pews, and a low reading-desk standing sideways (with an eagle for the lessons) replaces the former unseemly one. Polychrome has been applied to the roof, (a low-pitched one), and a beginning of painted glass has been made. It is satisfactory to think that the people of Manchester will grow up with the notion that the naves of our cathedrals have other uses than that of being lounges.

*Old S. Pancras, London.* At the time that the present frightful parish-church of S. Pancras was built at a cost which would have sufficed for a cathedral, the original one was left to serve as a chapel of ease. It is a small church, originally Romanesque, but with late insertions, consisting of a chancel, nave, south porch, and western tower. It is proposed to enlarge the church by lengthening the nave westward, and building a side tower and spire on the site of the porch. Considering the circumstances of the parish, and the fact of the old church standing in an old churchyard, we do not object to the enlargement, nor to the method which is adopted of so doing. Here, however, our praise entirely ends. The design, which is due to Messrs. Gough and Roumieu, is a crowded combination of all imaginable features of modern so called Romanesque. We earnestly entreat these gentlemen to think twice before they perpetrate the structure. They may perfectly well carry out the notion with satisfactory details. The strange projection for the east window is peculiarly objectionable.

*S. Dionis, York.*—The nave of this church was pulled down in 1798, under pretence of being insecure, by a new dean, and the spire followed. The original plan of the church was the unusual one of three aisles, with a central tower. The chancel of one bay besides the tower, and the aisles as far as the west of the tower were left. The

tower has lately been rebuilt to the west of the remainder of the church, so leaving two clear bays internally. The inserted west window of the north aisle has been restored, and a new window put in at the west end of the south aisle, of Middle-Pointed style, and glazed with Powell's quarries. We are sorry to add that the new seats are contemptible deal pews, and that those in the aisles are arranged longitudinally. The church is remarkable for its fine painted glass, and for a noble Romanesque door which was saved from the destruction of the nave, and now makes the principal entrance of the church, being placed at the south side.

*S. Mary, Lillington, Warwickshire.*—We have to thank Mr. J. G. Jackson, architect, of Leamington, one of our own members, for some tracings of the works of restoration in progress under his care in this church.

It was a small building, comprising chancel, nave, a south aisle extending only along the eastern half of the nave, south porch, and west tower. The shell of the nave was Romanesque; the aisle transition between First and Middle-Pointed, with, however, square windows on the south, and a three-light reticulated window at the east. The interior, however, was disfigured by a gallery, a chancel-arch of lath and plaster, a flat plaister ceiling throughout, and a debased east window. A north aisle, opening by an arcade of four arches, has now been added, of a style to match with the existing south one; and the south one is extended to a third bay; the porch, which did occupy that bay, being moved to the fourth or last bay of the church. A vestry has been added at the north-west of the chancel into which the Romanesque door from the old north wall has been inserted. The gallery has been removed, and the belfry-arch and west window of the tower thrown open. The ceiling also has been moved, so as to reveal the open roof, which has tiebeams, collars and braces, all the edges being chamfered. The gable of the chancel is to be restored, and a Middle-Pointed window inserted, copied from one in the chapel of Merton College. The ancient bowl of the font alone remains: a new base will be added, and it will be placed under the tower-arch. Many of the pews are to be ejected, and low open seats introduced.

We are much pleased with this work: but we should have recommended the new north aisle to be altogether of a better sort and style; nor are we sure we should have recommended a separate gable for the south aisle. The Romanesque light also, on the north of the chancel, need not have been sacrificed to the sacristy. If blocked, it might have remained *in situ*. The south side of the chancel displays a curious oblong lychnoscope.

*S. —, Wargrave, Berks.*—The chancel of this church has been restored by the spirited exertions of the vicar. The roof has been restored, the windows replaced, and a beginning of painted glass made, on a melancholy occasion, and the screen set right, as far as the presence of an intrusive gallery permitted. The nave, which is frightfully encumbered with pews and galleries, has now been taken in hand, and is to be restored, additional accommodation being provided in a new aisle. The architect employed is Mr. Baker.



*S. —, Danby, near Whitby, Yorkshire.*—The chancel of this church has lately been rebuilt at the expense of Lord Downe, and in a manner which does great credit to all parties concerned. The style adopted is the First-Pointed, with three windows on the south and two on the north side. The east window is of three lights with quatrefoils in the head. On the south between the first and second windows reckoning from the east, is a priest's door, and at the east end of the north side is a sacristy, with a lean-to roof. The pitch of the roof is good, and its east gable terminates in a stone cross.

Internally it has open oak seats running lengthwise. The altar-rails and altar-chairs for the officiating clergy are also of oak. The floor within the altar-rails is laid down in Minton's encaustic tiles, brown, buff, and ultramarine; that of the chancel with red and buff. The altar is raised one step above the floor within the rails. The windows are all glazed with Powell's quarries. The pulpit and desk are placed at the south side of the chancel and within the nave. The nave was rebuilt about fifty years ago, and is of too debased and chapel-like a form to allow of any remark. The font which is after an example given in the "*Instrumenta Ecclesiastica*," is the work of the masons who were engaged in rebuilding the chancel. On the lowest step the arms of the Downe and Bagot families, and the initials of the donor alternate. The latter are placed within a quatrefoiled vesica. This is certainly a rather incorrect use of that sacred form. Would not a circular quatrefoil have been more appropriate? The altar cloths are the gift and work of the same benefactress. Of these, there is a crimson one for ordinary seasons, and a purple one for the season of Lent. The altar plate was executed under the superintendence of Mr. Butterfield. We trust ere long to find the nave undergoing a similar transformation.

*All Saints, Belton, Suffolk.* This church formerly consisted of a chancel, nave, south porch, and western tower. The latter was circular, as is not unfrequently the case in this part of England, where the material is flint. However, at present the foundations only remained. The rebuilding of the tower has been undertaken; the design of a similar one in a neighbouring parish being followed. This, in the comparative paucity of examples, may be permitted. When it is completed, a wooden belfry, which now stands over the porch, will be removed.

*S. James', Trowbridge, Wilts.* This large church, Third-Pointed, had in consequence of its dilapidated condition to be nearly all pulled down except the tower and spire. It is being rebuilt in conformity with its original design. Three painted windows have been promised to the chancel. The work is more important, and the local support it has received more creditable from the town being a hot-bed of dissent.—Gorton's Topographical Dictionary enumerates nine conventicles in it.

We are glad to hear of the successful erection of the lych-gate given in plates 34, 35, of the *Instrumenta Ecclesiastica*, at S. Marychurch, near Torquay. It is covered with oak shingles, and built of oak. The total cost, including the pulling down and rebuilding of some walls, was £22.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

We have insisted upon the universality of the triple division of all Catholic churches, and upon the symbolical meaning and practical use of sacarium, chancel and nave, till we apprehend we have wearied our readers as much as we have ourselves. We, however, fear that we have not said too much from what we lately saw in a church (we will not say where) built in a most sumptuous manner, and with every desire to make it, as it is in most respects, a place of Catholic worship.

The prayer desk is put west of the chancel arch, standing sideways. So it is in many other churches, and though we do not approve this position, we are often per force compelled to tolerate it. But in the case before us, we were not a little surprised, when attending a daily service (for in this church we are glad to say the rubric is carried out) to find the congregation occupying the chancel. Presently the clergy appeared, when to our astonishment they walked up into the sedilia, of which in the church in question there is a set on each side of the altar at the extreme east end of the side walls of the chancel, and there read vespers. The theoria of worship at this church expressed algebraically would give the following results. As the sacarium is to the nave, so is daily prayer to matin and vespers on Sunday. The daily service when it is not Sunday, equals the Eucharistic Office. We are not desirous of jesting or of saying anything unkind in a case where we are sure everything is so very well meant; but only of showing that there is a meaning in the forms of a church as much as in the directions of a rubric, and that one must support and illustrate the other. To our ideas, reading the daily service from the sedilia is just as incorrect as reading it westward from a centrally placed pulpit.

We have to thank our correspondent *Reisender* for the following description of S. Francis Xavier's (Roman Catholic) church, Liverpool:

The style of this church, (which is from designs of Mr. Scoles), appears to be transitional between First and Middle-Pointed. It is rapidly approaching completion, and when finished will be the most sumptuous which has yet been erected in this town. The structure is of great solidity, and is built upon a yellow sandstone rock (the red sandstone foundation), the stone from underneath which has been quarried, thereby leaving a space where a crypt is in course of formation. The building, from the nature of the site, stands north and south, and comprises a nave, with aisles under separate gables, a very short apsidal chancel; and from the construction of that part of the church, there will probably be two lateral chapels. The clustered piers are all of the yellow sandstone. The detached columns of the nave, of which there are seven on each side, are single shafts of Irish limestone, highly polished, placed upon massive pedestals of sandstone, of which material the capitals are likewise formed, and these being large, are intended to be worked in sculptured foliage. There will be no clerestory. On the east side is a range of five apartments, the largest no doubt intended for the sacristy, the others, probably vestries or confessionals: these are approached by doors from the aisle, consist-

ing of a series of deeply-moulded couplets under one arch with a quatrefoil in the head. The (real) west side has eight bays exclusive of the tower; the same number is on the east side besides the porch. All the windows are of two lights, excepting the large one at the north end, the tracery of which is not yet in. The principal door, on the west side of the tower, is of two deeply moulded arches, under one, and crowned with a crocketed ogee canopy. The spire is not yet erected, neither is the church quite ready for roofing. The organ will probably be placed in the tower arch, where a small gallery is constructing. The exterior walls are built of a blueish flag-stone from the neighbourhood of Ormskirk, Lancashire, with dressings of the yellow sandstone already named. The weathering round the basement is of grey granite. The interior walls are lined with ashlar. The presbytery is built closely up on the south side, and is merely a spacious fashionable brick house, not distinguishable from other houses in the street: there is also on the south a piece of enclosed ground, larger than that on which the church is built, on which it is intended to erect a preparatory school in connexion with Stonyhurst College. The church will be covered with slates of a greenish cast.

Putting a vestry behind the altar, and putting the organ above it is a very common thing, so common as hardly to require a special comment. We know one instance (may it prove a lesson to many other places,) where this arrangement has afforded the space under a better disposition of the church for a spacious sacristy. But in a chapel, in a fashionable watering place, which we lately attended, we have seen an improvement upon this ritualism which deserves to be noticed. The organ does not fill up the whole space of the recess, nor do the professional gentlemen and ladies either. So room is actually made for several additional pews in this unseemly position. Of course their occupants can see no more of the altar, than the House of Commons could do at Queen Victoria's Coronation, when they occupied a gallery similarly placed. We recommend these two facts to those earnest persons who profess to discover the fulfilment of a very awful prophecy in a cathedral of Southern Europe where the throne still retains its primitive position at the end of the apse. In the chapel in question those that hire sittings are expected to hire the cushions extra. This is in a chapel too where things are carried on far better than in most similar places, where there is Holy Communion twice every month, and prayers every Saint's day and Litany day. So powerless are our best intentioned clergy when once they get involved in the vortex of the proprietary chapel system.

T. F. W.—The “Altar Services” are sufficient for use on the altar; at the same time no objection can be entertained to using complete Prayer Books.

Mr. O. Jewitt informs us that some of his woodcuts mentioned in our notice of the Oxford “Guide” were executed from drawings not made by himself, and many years ago.

We shall be glad of any more communications from W. T.

We have been reminded that Othery church, in Somersetshire, is under the dedication of S. Michael, and not of S. Mary. The sum expended by the vicar and his family amounts nearly to £600; and a third painted window—one on the south side of the nave—has been set up.

J. F. T. need not fear that his communications are unwelcome, nor too frequent. We are always hoping to have an occasion of making use of them.

A. P. W. mentions eight statues on the front of Haughmord Abbey, Salop. The fifth we should suppose to be S. John Baptist. The sixth—if it were a female—would be S. Margaret. The eighth is S. Michael.

We are sorry to hear that the ancient cope preserved at Stoke Canon, near Exeter, was burned in a fire at the vicarage in the spring of 1847.

We have been unable to give an account of the progress of the cathedral church of Sydney in the present number.

From more than one trustworthy quarter, we have heard that the actual building of S. Paul's, Bermondsey, is extremely bad. The showy lithograph deceived us into some congratulatory remarks upon it, which we are now confident we shall have to modify when we have an opportunity of examining the church itself.

We assure J. R. that we have often thought of the subject upon which he writes.

The architect who is in doubt whether we received his drawings, or whether we have purposely abstained from noticing them, is right in the latter supposition and in the reason he assigns for our reluctance to speak. Any other works from him we shall always most kindly receive.

A small controversy appears to have arisen about some panel-paintings of Magister Johannes Schorn, which were discussed at a late meeting of the Norfolk and Norwich Archæological Society. We decline entering into it.

An "Architectural and Archæological Society for the county of Buckingham" has been formed. We give elsewhere an account of its meeting. Among other papers which they have issued, we notice a kind of skeleton "*church-scheme*."

We regret that we must defer an appeal in behalf of the restoration of S. Michael, Stoke Prior, Worcestershire.

Received:—"J. S. W." (an useful packet); "J. R."; "J. F. T."; "A. P. W."; and "W. G. T.," whose offer we accept.



# THE ECCLESIOLOGIST.

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“Surge igitur et fac: et erit Dominus tecum.”

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## COLONIAL CHURCH ARCHITECTURE.

### CHAPTER VI.—CALCUTTA CATHEDRAL.

S. PAUL's cathedral, Calcutta, has been completed and consecrated, and the Lord Bishop of that diocese has put out a final report of the building, illustrated with a ground-plan and various engravings, from which we are enabled to give a fuller description of the building than we have been hitherto enabled to furnish. Our readers may remember that in our sixth volume we gave a notice of the general features of the structure, which we think advisable to repeat in an abridged form in a note.\* The design is due to an amateur architect, an engineer officer, who munificently contributed his services to the good work, and must not therefore be too severely judged. It is an adaptation of a Third-Pointed church, accommodated—(for which we praise him)—to the best of his judgment, to the requirements of a tropical climate, and is con-

\* A large marble model of Calcutta cathedral has lately been placed in the Picture Gallery at Oxford. This, together with the plan of the church hanging up near it, are sufficient to give us some idea of the building. It is composed of a sort of western vestibule for carriages, a lantern and spire, transepts, and choir, or what in an English cathedral would be considered such, though here its western portion is devoted to congregational purposes. The great and crowning defect of the interior is its unreality. The vestibule is made to assume the form of a short nave, and the east end is so arranged as to present the external appearance of possessing lateral aisles. The roof is flat, with exaggerated battlements and crops, the style attempted being Third-Pointed. Under the windows is some curious work, which in the model looks like panelling. (*We since find that these are ventilation-windows.*) The carriage doorways are represented as flat entablatures. We believe this must be constructionally impossible unless iron be employed:—otherwise there must be a masked arch. In either case how absurd, how unreal a thing this is in a Pointed cathedral! Externally the tower and spire occupy that area, which they would, supposing that there had been aisles, and that the lantern was a continuation of the nave. Internally it stands upon huge piers, which must render it impossible ever to add a nave. The spire is, however, apparently graceful.

spicuous for the predominance of panelling as the great source of ornamentation. The material is brick, covered with chunam. The extreme length of the edifice is 248 feet, of which the vestibule and transepts occupy so much, that only 127 feet are left for the interior of the "choir," i.e. the body of the church. The design was made in 1840, before ecclesiological principles were well known in England, or could have penetrated at all into India; consequently the bishop had nothing to guide him but the actual modern arrangement of our English cathedrals, and to this he naturally betook himself, and reproduced in his choir the general arrangements of a modern English choir. It is a truism to say he might have done much better. At the same time it is most undeniable that he might have done very much worse, had he followed the distribution, which must have been familiar to him in parish churches. Bad as the modern arrangement of a choir is, it is far better than that which, till lately, was the universal rule of our churches. Our cathedrals, generally speaking, have a very ample sacarium, and in this, we are very glad to say, they have been followed at Calcutta. Prayers are also not read or sung in them with the back to the altar. Were the uppermost stalls to be reserved for the clergy, there would be a manifest distinction between them and the laity, although not that form of distinction which we advocate, relying on the tradition of the universal Church. It is, therefore, not a little gratifying to learn that, out of the stalls in this cathedral, twenty-eight are reserved for the clergy. The bishop's throne is properly placed, at the eastern end of the southern stalls; opposite it is a similar throne for the Governor-General. Such a parity of position in the metropolitical church is very erastian; still we suppose that, as matters are constituted, we should rather be thankful that the bishop should be allowed an equally distinguished position with that of so exalted a civil functionary. To the east of these two thrones are entrances, of which we need not say we highly disapprove. The pulpit is adjacent to the bishop's throne, and on the other side is the eagle, designed by Mr. Butterfield. The sacarium measures 40 feet from north to south, by 20 feet from east to west, and is, as well as the eastern portion of the choir, paved with marble brought from Italy. The altar is of the extraordinary dimensions of 14 feet by 3 feet 9 inches. The central east window contains a representation of the crucifixion, executed from a design of West, and intended for the west window of S. George's chapel. Happily that window was left intact, and the glass, after having lain in boxes for many years, was presented to Calcutta cathedral by the Dean and Chapter of Windsor. To accommodate it the tracery is omitted in the central window at the east end. There are two windows flanking this, and eight on each side of the choir, measuring 34 feet by 11 feet, filled with unsatisfactory tracery.

It was from the first rightly determined that considerable congregational accommodation should be of primary moment in the arrangements. But the unfortunate mistake of making the cathedral all choir rendered it necessary to provide this accommodation by the unsatisfactory expedient of great width, that of 61 feet to a length of 127 feet. It must be remembered that this is a clear unbroken span, aisles not

having been thought suitable to the climate, nor, in which of course we differ, to the nature of the services of our communion. *Per contra* there are no galleries, and never, we trust, will there be any. The roof, which has iron trusses, is curvilinear, and totally unlike any Pointed roof in existence. The internal height of the choir is 47 feet. Once for all we beg to state that we are sorry to be able to praise intention only throughout, and not execution. We are very sorry to observe the distinction of pews and free-sittings maintained. The organ stands under the lantern arch. The font is in the south transept, which is thus converted into a species of baptistery. Over the vestibule is a room, converted to the use of a cathedral library, a feature which we are very glad to find has not been forgotten. The height of the spire from the ground is 206 feet:—it is copied from Norwich, angle pinnacles being added to the tower. One of the internal views represents the choir as it would look in hot weather, full of punkahs, a species of gigantic fans, of a size hardly to be conceived, necessary, we fear, for such a climate, but most ruinous to ecclesiastical effect. There is a sort of ventilation passage with windows contrived behind the stalls. This we approve of. It has, besides its own use, the collateral advantage of diminishing the apparent breadth.

There is daily morning service, (a wonderful advance for India,) but we regret that the Holy Communion is only to be celebrated monthly and on the great festivals.

Among the documents contained in the Appendix is one on the uses of cathedrals, extracted from a document put forth by the bishop in 1841, from which we most gladly make extracts, in the hope that the quarter from which the remarks proceed will add weight to their intrinsic truthfulness.

“A cathedral is held to be a church in which the official seat, or *cathedra*, of the bishop is placed. Such churches, with their endowments, seem originally to have been founded from moneys or lands devised by pious persons for enabling the bishop to erect a principal church for his diocese, and to maintain a body of clergy around his person, whom he might send out to preach the Gospel, administer Holy Sacraments, and found missions in dark spots as opportunity offered. The cathedral, with its bishop and clergy, thus became the centre or mother church of the diocese; it gave a local habitation and name to Christianity, and incorporated and fixed it in the soil as a part of the permanent institutions of the country.

“All this is as directly applicable to India now, as it was to Asia Minor, Africa, and Europe, in the primitive ages.

“The cathedral clergy, further, acted as assessors with the bishop in ecclesiastical jurisdiction,—a practice, which all our best writers on the subject consider it would be most desirable to restore. They constituted, also, the bishop’s councils, whom he might consult in bestowing benefices, and upon emergencies generally.

“Again, they were nurseries for sound theological learning. . . .

“The cathedral clergy, also, assisted in the education in divinity of the younger deacons and students for holy orders; and aided the bishop in his examination of candidates for the Church, and in “the

laying on of hands," as is, indeed, required in our reformed Church by the Canons. Thus the cathedral Presbyters opened schools of the Prophets, so to speak.

"Once more, they formed so many advisers and helpers in all religious and benevolent designs in the cathedral city and neighbourhood. . . . They were a body of reserve, also, for the succour of the sick clergy in their occasional spiritual destitution.

"Further, some of them devoted themselves to special religious studies and extensive theological investigations of a critical character. . .

"They formed, again, a body or corporation, for receiving and managing to the best advantage, benefactions, legacies, and trusts. . .

"Those who resided only at certain periods of the year, carried back with them, into other parts of the diocese, a higher tone of enlightened piety, and were the means of diffusing religious information and feeling amongst the Christian Pastors and flocks. In short, the cathedral, with its clergy, were the outworks of Christianity. . . .

"If any diocese in the world demands a metropolitan church and an incorporated clergy, it is India, from the novelty of the episcopate, the small number of Rev. Presbyters, the distance of their residences, and their perpetual removals on account of health. . . .

"And be it remembered, that the cathedral clergy, though reduced in number at home, have been reduced, not because their importance was at all undervalued, but from dire necessity. In each cathedral there will still be a Dean, and a Chapter of four or five Canons, with many honorary Prebends (Prebendaries). And the reduction which has taken place was not made without the greatest reluctance on the part of the archbishop and bishop of London, and the other heads of the Church, and only as the less of two evils, and when the appalling want of spiritual instruction, amidst large masses of our population, seemed to admit of no choice."

No one, we suppose, who does not realise the loose hold which our communion has hitherto had over its members in India can adequately realise the advantage of such an institution there. But after all the liveliest picture of the feelings under which the work was carried on, will be found in the letter which the bishop addressed to the Society for Promoting Christian Knowledge on the occasion of the consecration of the church.

*"Bishop's Palace, Calcutta, Oct. 30, 1847.*

"Rev. and dear Sir,—Allow me to present a few copies of the Final Report of the Cathedral of S. Paul's, Calcutta, for the acceptance of the venerable Society, whose munificence contributed so materially to its erection and endowment.

"The anxious labours and cares of eight years were amply rewarded on the day of consecration, October 8th last. Such a sight had never been seen in Calcutta as on that day. An uninterrupted success had attended the progress of the work. The deviations from the regular Gothic, imposed by the climate, had long been acknowledged to be wise and proper. Expectation was all awake. The magnificence of the scene, both within and without the sacred edifice, must have been witnessed in order to be fully credited.



“ Our ordinary Sunday congregations are 300 or 400. On this week-day service at least 1100 crowded the choir, the transepts, the lantern of the tower, and the steps of the four doors of approach.

“ As I drove towards the Cathedral, not only the close itself, but all the adjoining fields were filled with carriages, and burst with its rude magnificence upon my view. The variety of equipages, the heathen coachmen, and servants, the sable interspersed crowd of pedestrians, aroused the most earnest feelings and prayer for the conversion of the people to the faith of CHRIST.

“ When I entered the great western door, the whole length of the sacred edifice opened before me—248 feet, including the walls; a sea of heads on all hands! the beautiful picture of the Crucifixion rising above them in the great eastern window; the holy table, with her Majesty’s superb service of communion plate; the stalls for the clergy on the south and north sides of the choir; the governor-general’s and bishop’s seats; the pews thronged with anxious auditors; all was a magic scene.

“ In a moment the organ burst forth, and the procession began. Forty clergy were present, and twenty divinity students.

“ When the petition had been read in the front of the sacred table, the procession proceeded down the choir, repeating the sublime 24th Psalm. On its return, a pause was made, to allow the middle aisle to be filled with benches for the convenience of the attendant crowd.

“ When Morning Prayer began, it was delightful to find that the hearing was perfect; nothing could surpass the clear melodious, gentle echo of the reader’s voice. The coolness, also, of the choir was remarked by every one; to which the lofty roof, and the double-glazed windows of ground-glass contributed.

“ When I ascended the pulpit, which itself is a beautiful work of art, I was overpowered with the sight. The vast multitude were singing the 100th Psalm, led by the superb organ, of which the fine and rich and mellow tones charmed every ear. The anxious eyes of the multitude were fixed in devotion. I believe I made myself heard from one end of the choir to the other: it is 131 feet by 61, and 47 high. May God be pleased to bless. The Society will see the discourse prefixed to the Report.

“ At the Offertory nearly 2000 rupees were collected for the Calcutta Additional Clergy Society.

“ The Holy Communion then commenced. The clergy kneeling round the sacred table, all in their surplices, as in cathedrals at home, was a most touching scene. Between 140 and 150 communicants partook of the blessed Sacrament of the Body and Blood of the LORD.

“ The entire service lasted about five hours. The impression of the whole scene on the native crowds was extraordinary, and scarcely less on the East Indian population.

“ Daily service has been celebrated since, and two full services on the LORD’S day with every prospect of steady congregations,—about 400 on Sunday mornings, and from 30 to 50 on week-days,—and of an abundant blessing upon them.

“ But this blessing must, I am aware, come from above. The ex-

ternal building is nothing : the spiritual end, in the conversion and edification of souls, is what, I hope, I am singly looking to. The great work is now to be entered on. We have not finished,—we have only prepared for our grand object. I trust, the pure Gospel of CHRIST, free from all Romanizing tendencies, will be preached in this new edifice from generation to generation ; and that the edifying usages and rites of our Protestant Episcopal Church, as settled by Cranmer, Ridley, Jewell, and Hooker, may be most carefully and strictly observed.

“ Then will the cathedral be a nucleus of grace and truth to heathen India ; then will it constitute a pledge and guarantee for the naturalization of Christianity in the East ; then will it be a seed-plot for an indigenous ministry ; then will it help on the glorious consummation, when all nations shall remember themselves, and be turned to the glorious SAVIOUR, the Sun of Righteousness, and the hope of all the ends of the earth.

“ With dutiful regard to his Grace the President, and affectionate love to all the brethren, I am, &c.

“ D. CALCUTTA.”

“ To the Secretary of the venerable Society for  
Promoting Christian Knowledge.”

We do not of course agree in his lordship's admiration of the architecture of his cathedral church, much as we approve of the desire to make it correspond with the climate ; but apart from architectural considerations, this very important document should be left to attest the witness of one who has for so many years been looked up to as a leader by that party which has always opposed our views, as not being those of true members of the Church of England, to various points of ritual and church-fittings which we have consistently urged, and will never cease to urge, so long soever as it shall be necessary for us to insist upon their truth, from persons being found in our communion to debate it.

The Lord Bishop of Calcutta (late Dr. Daniel Wilson of Islington) has originated, (sanctioned were but a slight thing in comparison), in the metropolitical church which his noble self-denying industry has commenced, carried on, and completed in the capital of the east—

1. The pictorial representation of the Divine Passion in the east window, as the most appropriate object to terminate a Christian temple, and arrest the worshippers' eyes. 2. Stalls for the clergy in the choir duly arranged. 3. Collection by Offertory. 4. The use of the surplice by forty clergymen at one time. 5. The employment of reverential epithets while talking of the “ holy ” or “ sacred table ” and the “ blessed Sacrament.” 6. Daily service calling down “ an abundant blessing.”

We trust now that after so high an authority, as they must consider his lordship to be, has ruled these points, various journals will consider them as settled in our favour, and if they are not inclined to spare us, will transfer the battle to other fields. For our own parts we record this letter with sincere pleasure, not at all as partisans, or as if celebrating a faction triumph, but as devoted members of the Church of

England, very glad to repeat the words of an English bishop so enthusiastically describing the consecration of that cathedral church which he himself had founded. We cannot conceal from ourselves, nor do we wish to do so from our readers, that it is probable that were his lordship to pronounce an opinion on our pages it would be not at all a favourable one in the main, and that he might suspect us of views and designs which we do not at all entertain, or unduly dread those which we do. Still this does not make us at all the less happy, rather more so, that after all, with all his lordship's fears of "Romanizing tendencies" in persons who are warmly and deeply attached to the English Church, there should yet be so many points of contact, so much personal work in which we can join, and with which we can sympathize, and of which we can eagerly watch the progress. Granted such a cathedral as Calcutta, well intended, and sumptuous,—it is surely a cheering thing that it has been built by him who built it, rather than by some other bishop who might have brought himself, as he very likely would have done with some people, under suspicion, by those very things which are so warmly advocated by the Bishop of Calcutta.

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#### CHAPTER VII.—SYDNEY.

WE have received a number of the Sydney Morning Herald, containing a full and interesting report of a meeting held in that city, on the 26th of April, 1847, relative to the completion of the cathedral church of S. Andrew, in that city. The speeches there delivered, testify to a very gratifying state of Churchmanship, but they do not speak with sufficient distinctiveness on ecclesiological matters, to warrant our quoting them. The Lord Bishop of Australia, (now of Sydney,) said that by the next anniversary, "the walls of the cathedral would be raised nearly to the height to which it was proposed to raise them." The report of the Building Committee contains some very interesting information respecting the building, and we therefore give parts of it. Our readers will remark with satisfaction, that the idea of a cathedral being different in character from a parish-church has taken root in Sydney. We trust that the towers are designed with a view to being hereafter crowned with spires. The systematic way on which the subscriptions are raised merits attention.

"It had been estimated that the sum of £6000 would be sufficient for the completion of the walls of the Cathedral; the roofing in of the whole edifice with slate; the glazing the windows with plain glass, and the fitting up of the interior in a simple, but efficient style, for the due celebration of divine service: and it was proposed that this sum of £6000 should be raised in four equal portions of £1500 per annum, the latter amount being subdivided amongst one hundred and fifty subscribers; who would either from their own incomes contribute £10 annually—or undertake the responsibility of collecting that sum during the same period; but again subdivided into still smaller portions, so as to embrace the means and condition of every class of the community. . . . ."

“ The election of an architect was the first subject which occupied the attention of your Committee, and Mr. Blacket had been strongly recommended to them as a gentleman well qualified for the office, from the circumstance of his having made the principles of ecclesiastical architecture his peculiar study.

“ The services of an experienced church architect having been thus secured, it became a matter of much importance to your Committee to receive from him a full report upon the existing state of those portions of the fabric which had already been built ; together with his opinion and recommendation upon various particulars intimately connected with the successful prosecution of the work. . . .

“ It now becomes the duty of your Committee to make you acquainted with the leading particulars contained in the Report of the architect upon the condition of that portion of the building, already completed, and of the measures which were adopted in consequence.

“ On an examination of the foundations which had been laid for the tower of the Cathedral, with the view of ascertaining their sufficiency for the support of the superstructure intended to be raised upon them, according to a design obtained from England after they were laid :—they were found to be not only totally inadequate in point of massiveness, but also in mere dimensions much smaller than the tower itself.

“ As the entire removal of the foundations was most strongly recommended by the architect, as the only effectual means of remedying the defect, the measure was unanimously approved.

“ The architect, however, whilst prosecuting his designs, with a zeal which your Committee feel it incumbent upon them to bring under the especial consideration of this meeting, devised a plan by which not only could additional church-accommodation be afforded for no less than from four to five hundred persons, without any proportional increase of expense being incurred ; but by which also a building of a more truly cathedral character could be produced, and consequently more worthy of the original design of the subscribers.

“ The removal of the tower foundations having been determined upon as an absolutely necessary measure, scope was thereby given for any improvement in the details of the general superstructure, which might be deemed advisable. Instead, therefore, of occupying a certain portion of the land at the western extremity, as the site of a single tower, which could not possibly be made serviceable for any important internal accommodation, but which must have stood solely as an ornamental adjunct to the main building, the architect proposed that the walls of the nave should be extended as far as the western boundary of the existing foundations, and that in lieu of the single tower, two smaller ones should be erected at the extremities of the aisles, after the manner of Canterbury, Westminster, and many other English cathedrals—by which arrangement not only would the whole area enclosed by the walls of the cathedral be made available for public worship—but great advantage would also be obtained, in an architectural point of view, by the addition of a *western front*, which must have been sacrificed had the original design been persisted in.

“ The addition of a low lantern tower, rising from the juncture of the



transepts with the nave and chancel, was also proposed by your architect as a provision necessary in all buildings of the cruciform character for the counteraction of the lateral thrust of the clerestory arches of the transept. . . . .

“The dimensions of the cathedral when finished, will be as follows: The external length from east to west, 178 feet; length of the transepts from north to south, 116 feet; internally—the length of the nave from the western door to the entrance of the choir will be 106 feet, and of the choir from its entrance to the eastern window, 53 feet; the breadth of the nave and side-aisles will be 62 feet; and of the choir within the screens, 27 feet. The height of the western towers will be 116 feet, of the lantern tower 84 feet; and of the roof 64 feet—dimensions which in some respects will bear comparison with those of some of the cathedrals of England.

“The contract for that portion of the building now in progress will be completed in October next; but as it has been laid down by your Committee as a principle of action, on no account to be departed from, ‘that no work shall be contracted for until the requisite funds have been paid into the hands of their treasurer,’ and as the fund in hand is already pledged very nearly to its full amount, it has become necessary for your Committee on this occasion to appeal to the inhabitants of the city, and of the colony in general, for the continuance of their subscriptions; and your Committee are the more anxious to impress this principle upon the attention of the public, as the architect is preparing the plans and specifications for a third contract; tenders for which will be advertised for so soon as the state of the funds will permit.

“Your Committee, however, are by no means despondent; but, on the contrary, entertain a lively hope that as their first appeal was responded to in so prompt a manner, notwithstanding so many disadvantages, so their second solicitation for support will be met in an equally generous spirit.—Those disadvantages no longer exist—what was heretofore doubtful has been made certain—a design has been elaborated and approved—all the minor requisites for the continuous progress of the structure have been prepared; and it is presumed that upon careful examination it will be found that sufficient has been done, and is in the course of being done, to give proof of the earnest desire of your Committee to carry on the work to a successful issue, should circumstances permit.

“It rests, therefore, entirely with the public to decide whether they will by their cordial co-operation assist in the erection of a building which shall be a demonstration of their zeal as Churchmen; or from apathy, suffer the results of their first united effort to remain a lasting memorial against them.”

To these interesting extracts, we may append a summary from the appeal made in this country by a committee of clergymen. We need not say that we should be glad to convey any contributions to the proper quarter.

“The foundation stone of this edifice was laid, on May 16, 1837, by his Excellency Lieut. General Sir Richard Bourke, K.B.C., and the

works were carried on to some extent during the three succeeding years. From that time till 1846, great distress prevailed in the colony, and no advance was made in the building. In 1846, a committee was formed, under the express sanction of the bishop, a fresh architect appointed, and new estimates made. It was computed that £6000 would be nearly sufficient for the object proposed, and the members of our Church in that country determined to raise the sum required among themselves, in four years, by an annual collection of £1500. During the past year, that sum has been raised in the colony, and there is reason to hope, that a similar sum will be contributed during the next three or four years. As, however, certain alterations and enlargements, (detailed in the annexed report), have been considered necessary, for which an additional expenditure of probably £4000 may be required; the bishop and his flock are constrained to appeal to the sympathy of Churchmen in the mother country, in the hope, that they will kindly help those who are doing their best to help themselves. To obtain your aid and co-operation is the object of this application, and it is earnestly hoped, that you will afford such encouragement to the promoters of this undertaking, as may enable them to proceed in their design, and render the church of S. Andrew more suitable than it can otherwise be to its dignity, not only as the Cathedral of the Diocese of Sydney, but as the metropolitan church in the regions of Australasia."

We may add, that we have been favoured with the inspection of a lithograph of the original design, and exterior and interior drawings of Mr. Blasket's altered plan. The style is unfortunately Third-Pointed, and of an unornamented variety. The nave of Canterbury has obviously furnished the idea of the nave, and especially of the west end. The alterations are certainly a great improvement on the first scheme. We wish we could more entirely praise the detail: but it is very satisfactory to see that there has been an obvious and so far successful attempt to avoid the effect of a mere parish-church. Mr. Blasket occupies a very responsible post as the acknowledged church architect of a great colony. We wish him every success to which he may entitle himself by careful study of the architectural drawings of European examples.

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#### CHAPTER VI.—S. JOHN'S CATHEDRAL, NEWFOUNDLAND.

THE ecclesiological history of the city of S. John's is a remarkable illustration of the actual value of severe temporal visitations. That its cathedral is not a sham Gothic conventicle a few degrees worse than the church in Seymour-street, S. Pancras, which is without a dedication and is known by the name of Somers' Town Chapel, is owing under God to that terrible fire which two or three years ago destroyed four-fifths of S. John's. But to begin at the beginning. For many years the sole ecclesiastical edifice in S. John's was a wooden shed of the most monstrous description. Apparently it had been added to as the population swelled, till at last it assumed the form of an irregular polygon, of greater width than length, diversified by excrescences

planned for supposed congregational necessities. Some twelve or fifteen years ago an additional wooden chapel was built, of somewhat better form, we believe, than the mother-church, and with the best wish of making it otherwise correct. And though the intention was certainly better than the effect, we may mention in connexion with this chapel, S. Thomas', a fact curious in those days of ecclesiological darkness, that the pains-taking founder, Archdeacon Wix, sent to Italy for a marble altar and font, which, though of very anomalous form, were, we suppose, the only attempts at ritual solemnity—nay, decency—which the whole island, till a very recent period, possessed.

In 1839, S. John's became the metropolis of the first bishop of Newfoundland. (Let us ask parenthetically, is it impossible for the present noble-hearted prelate to get his title made urban rather than territorial, and to assume the title of Bishop of S. John's?) And during his episcopate, Bishop Spencer entered into a contract with an Irish stone-merchant to supply the plan, (no higher architect was commissioned,) as well as the wrought stone, for a cathedral, as it was to be called, to replace the original wooden church. This choice was the more to be regretted as Mr. Derick sent out a plan which, though not of high merit, at least aspired after an ecclesiastical character. But we have neither the wish nor the call to speak in disparagement of a church which was never built: especially as under all circumstances the desire to build any church demands respect and sympathy. But it so happened that the scheme languished: happily, we think. And on Bishop Spencer's translation to Jamaica, his successor, Bishop Feild, found the small subscriptions quite exhausted; while a quantity of stone window-frames (we can give them no better name), some mouldings, the very recollection of which sets us aghast, together with a few shattered quoins and dressings, all worked in Ireland, and shipped to S. John's, were the sole remains of the cathedral projected, piously, we own, rather than decorously, by Bishop Spencer.

This practice of transporting stone across the Atlantic to an island the most inhospitable upon which the Caucasian race has permanently settled, and which is so entirely a rock that it is actually difficult to collect sufficient earth with which to bury the dead, demands a few words. It will strike our readers, as indeed it did, and still partially does, ourselves with some surprise. Stone, however tooled or cut, we argued, is but rock; and where the whole country is nothing but rock, how can there be a deficiency of stone? A stone country is a country of stone churches: the church follows the local supply. Sandstone in Cumberland—granite in Cornwall; clunch in one district, limestone in another:—the principle, because the natural order, prevails that what the prevalent formation is, be it earth, wood, or stone, the Church adopts it. But we are told, on the highest authority, that the local stone will not stand the indescribable severity of a Newfoundland winter; and that, although some attempts have been made to introduce into the church which we are about to describe, what, from the specimens sent to England, we judged to be a very close-grained indigenous limestone, it shivers to pieces by the frost. Still we suspect that the real difficulty of using Newfoundland stone is the expense of working, and, from the total absence of roads, transporting it, rather than any relative incapability of

its weathering powers as compared with the British magnesian stones. There seems to us very little doubt that if carefully quarried—if *gradually* seasoned, *i. e.*, not quarried and worked up in the same year—and if due regard is paid to its bearings in stratification, Newfoundland will not have to send home for building stone. And as to the alleged hardness of the native stone, the fact of the granite churches of Ireland and Scotland, and Cornwall, cannot be ignored. Half of its alleged inferiority we attribute to its premature employment, and to the bad quarrying.

This reflection is, however, incidental. We left S. John's with its two wooden churches, and the fragmentary evidences of Bishop Spencer's intentions piled up on a wharf by the harbour side. In a very few years after the present Bishop's consecration the great fire at S. John's occurred. The old wooden church was burned, and Bishop Spencer's church was not even inchoate. One course alone was possible: to commence the whole work afresh on the site, and in the place of the parish-church destroyed by the fire. And for this purpose a moiety of the sum, collected in the parish-churches of England, under the authority of the Queen's letter, was apportioned by Lord Grey very properly, and yet not without sundry reclamations, especially from the noisy Hiberno-Romanists, who form the majority of the Newfoundland colonists. In the autumn of 1846, the Bishop crossed the Atlantic, as many of our readers will remember, in the gallant little "church ship"—a cockle-shell of some fifty tons burthen—chiefly for the purpose of settling the plans for his church. The commission was intrusted to Mr. G. G. Scott; and last spring an experienced clerk of the works, with a body of masons, who had gained experience at the College of Perth, commenced the church.

We have already alluded to one serious difficulty in the satisfactory treatment of a church in such a climate as Newfoundland. The frost which splits the native blocks of untooled stone is not very merciful to dressed work. And the first *sine quâ non* which accompanied the commission was an entire proscription of all external monials, shafts, tracery, mouldings, and the like. This danger from frost, we venture to think,—though of course we only talk *a priori*—must be exaggerated. We do not mean for one moment to insinuate any comparison between the climates, but take the case of Devonshire. It always rains in Devonshire, and in the coast parishes an impression is abroad that the native stone will not stand the weather. The consequence is that every church within sight of the sea is cased in a triple mail of rough cast, and every house—though in some districts actually built of the hardest marble—is messed over with white-wash, or paint or stucco. Mr. Salvin has had the sense in the new church at Torquay to give the superb red native stone a chance. He argues, we suppose, that if stone will stand the sea and weather while unquarried on the seaward face of a cliff, it may possibly do the same when removed in lumps to the seaward face of a wall. Why this should not hold good with Newfoundland puzzles us exceedingly. However, the contrary is ruled; and the architect's first difficulty consisted in the absolute and total sacrifice of every attempt at external details.

A second and very important *crux*, common to all colonial cathedrals,



consists in the necessity of designing a church, which shall be at once cathedral and parochial. The fusion of the two ideas is almost impossible ; perhaps all that can be done is to avoid the more offensive incongruities.

Under these conditions, a most impracticable climate, no available native materials, an unpliant ritual, and the need of retaining a parochial character,—we think that such a combination, as in the parallel case of a tropical climate, would have justified an attempt at development. Mr. Scott, has, however, chosen to build by precedent : and the result, though scrupulously correct, appears to us deficient in the indescribable character, the moral feeling, if we may so say—of originality. Under such circumstances, Christian art could afford to be plastic. S. John's cathedral, as designed by Mr. Scott, reminds us of a first-rate University prize poem. There is authority for every detail and phrase ; it is learned and dignified, but perhaps cold : it displays the artist's reading and study more than his genius.

The style is First-Pointed of the latest phase in the nave and transepts : transitional towards Middle-Pointed in the choir. To this style, the architect felt himself confined by the rigorous proscription of external shafts and mouldings, &c. If we say that we feel that these were precisely circumstances under which some novel audacity of development would have been justifiable, we rather indicate a personal feeling, than pretend to decide what form such development should take. That it is a case of immense practical difficulty there can be no question.

In plan, when completed, S. John's is to consist of a nave with aisles, transepts with eastern aisles—a choir with aisles, and a tower at the intersection. The length of the nave is to be one hundred and six feet ; of the crossing thirty, and of the choir sixty feet : the nave consisting of six, the choir of four, bays respectively. The eastern aisles to the transepts, are designed to bring a large number of worshippers within a moderate distance from the altar, in the completed church. The proposed place for the altar, is at the distance of one bay from the eastern wall ; so that that bay will form a retrochoir.

The site is a very noble one, the ground rising rapidly northward ; which gives opportunity for a dignified substructure in the south elevation, and a commanding flight of steps to the west porch :—there is also a north porch. A galilee was first designed for the west end, and the porch was designed for the south, but the site and contiguous graves and road required the abandonment of both features. The undercroft, or crypt, of the nave, presents no windows to the north, owing to the upward slope of the ground ; but on the south exhibits a very massy substructure, boldly broken up by the feet of the buttresses which are solidly treated, and enriched with accumulated heavy mouldings. Between the buttresses are the windows, small trefoil-headed lights, alternately single and in couplets, all embraced with a continuous string which rises in each compartment so as to form a horizontal hood to each window.

Each compartment of the south aisle has a tall plain couplet of lancets with a plain circle in the head within a containing arch. The west window is a large graduated quintuplet. The north aisle displays plain single lancets. The clerestory windows are single lancets with

labels, divided by buttresses, which disappear below in the lean-to roof of the aisle.

The south transept window is composed of three single equal lancets; the north transept has a four-light window with three disengaged quatrefoils under a hood.

The choir is of a more sumptuous and advanced character: here the under-croft has double lancets trefoiled in the head: the clerestory reproduces the windows arranged as in the south aisle. The eastern elevation gives a handsome window to the choir of five lights, externally, below a large circle inscribed with three equal quatrefoils, and two quatrefoiled circles: while the aisles display triplets below three quatrefoiled circles. Internally throughout the choir, these circles and lancets are combined, as at Tintern, by shafts and monials, in the plane of the inner surface of the wall: thus giving a regular series of geometrical tracery. Perhaps this expedient is the cleverest part of the design.

The tower is low, of a single stage, above the gables of the four roofs: this belfry story once more reproducing on each face in contiguous couplets, the coupled lancets of the south aisle; and the whole is crowned with a low broach spire, which somehow or other wants nerve and force; that indescribable outline which would give it an individuality. The roofs are of a good pitch, something less than an equilateral triangle: had they something exceeded this conventional proportion, they would have been better, both as regards the climate and for pictorial effect. For in a church like this, necessarily so plain, dignity of mass and a decided outline alone can screen the exterior from meanness.

Internally the piers are of ordinary First-Pointed character, with plain shafts grouped round a core. The nave roof has arched braces, with tiebeams and shafted king-posts, and spandrel-braces, which are sustained on corbelled shafts.

The choir is designed to have stone groining; and the west porch will have an arched stone roof. We may probably recur to the interior when the building has further advanced.

One feature in this church we especially commend: it is commenced in faith; at present it is only expected from existing means to build the nave and probably the transepts: the tower and choir must be left to posterity. This is as it should be: and it is very gratifying to find a cathedral church commenced in the old feeling. Faith will be kept with the government: for the nave alone will constitute a noble parish-church, while the lantern space will give ample accommodation for such a choir and chapter as S. John's can at present command.

The walls are of immense thickness: and the church by its durability and solid size, as well as by its unmistakeable English and authenticated character, will, when it is completed according to the present designs, fully and very creditably represent our Church in one of the most cheerless of its seats. It will be one of the finest churches in, at least the northern part of, the new world. We have great satisfaction in presenting these details to our readers, not only as an account of a church handsome in itself, though of no decided and striking originality in treatment; but for the sake of the noble character of the bishop, who in so fine a spirit has undertaken it. In every way Bishop Feild seems to display the character of the ages of faith; and we are not without hope that we may

be instrumental in furnishing him with funds for the completion of an undertaking which we regard with no common interest. It must be remembered that £15,000 which is about all that the moiety of the queen's letter produced, will scarcely equal £10,000 in England. Such a sum will not do more than complete the nave : taking into account the immense expense of transporting stone from Great Britain. And the following extract from a Newfoundland letter which we have seen, will convey a forcible notion of the extraordinary difficulties which beset even the mechanical part of church building in Newfoundland.

"The south wall and transept have now reached a considerable height, some eighteen feet, but this is only the floor line of the nave, so great is the slope of the ground on that side. This circumstance increases the expense and difficulty enormously, but will give a noble elevation to that side of the church : the wall of the south transept will be one hundred feet to the gable point. . . . The large chamber under the south transept might serve for a subterranean, or rather semi-subterranean, chapter-house. . . . To preserve the walls during winter, they are covered first with shavings, then with dirt, and lastly with a shed roof. . . . The west and north porches are also built over with wooden sheds, and in the latter the work still proceeds ; a stove being kept alight day and night, and another fire on the walls in the day, to keep the mortar from freezing. You will easily understand that the expense of such work—with masons' pay too at some ten shillings a day—is enormous. . . . The porch alone will come to near £1,000. . . . Even now with the thermometer not below  $10^{\circ}$  + many of the stones are loosened : and last year the cold reached  $10^{\circ}$ —."

Such difficulties and such exertions demand our active sympathies and assistance.

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## SOME MEMORANDA OF NORMANDY.

### No. II.

BETWEEN Bayeux and Caen a fertile and pleasing country intervenes, to which the spires of several churches lend an additional charm. These all, as is habitually the case throughout the rural districts of Normandy, are orientated : in the towns the same rule does not obtain. The small church of Bretteville, flanking the high road, deserves particular mention, from its handsome tower and spire.

Caen is replete with ecclesiological interest. The church of S. Etienne, or Abbaye aux hommes, may be first noticed as forming the most striking object in the approach from Bayeux, and being at the same time the principal church of so well stored a city. The existing fabric was, in great part, built by the Conqueror, and consequently exhibits the characteristic architecture of the period. Thus the western façade, including the towers, is plain Romanesque ; the latter members having, however, been surmounted by stone spires of the First-Pointed age. The octagonal central tower is also Romanesque, and terminated

with a conical slate roof; while two turrets, which respectively flank the choir aisle, and mark the commencement of the apse on each side, carry spirelets, and indicate, as does almost the whole exterior of the church, with the exception which has been noticed, and that of the clerestory and one aisle of the nave, a First-Pointed origin. Internally, there is a grand circular-arched nave, contrasting unfavourably with the later and more elaborate one of Bayeux, but still very imposing. S. Etienne's nave, however, retains its original Romanesque triforium and clerestory, the former being lofty, and, like the aisle beneath, vaulted with stone. The transepts are of the same period; and like those of Winchester, are each shortened by a sort of stone gallery, (locally called 'tribune,') coeval with the rest of the transept, and supported on two arches. Eastward of the cross an early Pointed structure has supplanted the work of William I. The choir occupies the space beneath the central tower, and one or two bays towards the altar, leaving a sufficient space for the sacrarium. The latter is terminated by a semi-circular apse: half the coupled columns of which have been painted. The screen and parcloles consist principally of iron railings: the stalls are destitute of canopies; and, though returned, obstruct but little the view of the altar from the nave. In the pavement of the sacrarium raised two steps above the level of that of the choir, is inserted the plain slab commemorative of the founder; whose remains, however, rest there no longer. It bears the inscription:—"Hic sepultus est invictus vir Gulielmus Conquestor Normanniæ dux et Angliæ rex, hujusce domus conditor. Obiit anno 1087." Piscinae, with shelves above, are numerous; but all seem disused. There is no painted glass throughout the church. Some of the adjoining monastic buildings, in the styles of the thirteenth and fourteenth centuries, have lately undergone restoration, and are used as an *école normale*.

S. TRINITÉ, or the Abbaye aux Dames,—the foundation and burial place of Queen Matilda,—has completely preserved its original Romanesque fabric, including the circular apse: little, if any, Pointed work, and neither spire nor pinnacle having been engrafted upon it. The church is somewhat more ornate, but smaller and less imposing than S. Etienne, though in elevated situation it has the advantage. The transepts here, also, are terminated by 'tribunes.' Some restorations of the structure have been effected at the grand entrance façade; but the interior is in a miserable state; and the choir only being retained for religious services, is partitioned off accordingly. It is occupied as a chapel for sisters of charity; and in the centre is a plain high-tomb, enclosing the remains of the foundress. The crypt is curiously crowded with columus; there being no fewer than thirty-four in the comparatively small horseshoe-shaped space beneath the sacrarium. The attached conventual buildings, all modern, now constitute a hospital of three hundred patients,—the sphere of duty of the Sœurs de Charité.

In walking hence to the noble parish-church of S. Pierre, the castle erected by William I. is passed, girt by a deep fosse, cut perpendicularly in the solid rock. Of the original structure, the Romanesque hall remains; the chapel is mainly Pointed, and seems little cared for,



if not actually desecrated. The erection of S. Pierre seems to have occupied almost the entire duration of the Pointed styles; for the church consists principally of First and Middle-Pointed work; while its apsidal east end exhibits the abundant and unsparing labours of an architect of the Renaissance. It is not cruciform; but comprises a nave, with which the chancel is continuous, (both surmounted by a lofty clerestory supported by flying buttresses, and a groined roof); north and south aisle of similar extent; a tower and spire at the west end of the latter; and eastern chapels, abutting on a branch of the Orne. The entire fabric is magnificent; and the western façade, including the steeple and pierced stone spire, 242 feet high, in richness and elegance can scarcely be surpassed: this alone were sufficient reward of a pilgrimage to Caen. Several other churches,—as that of S. Jean, (the unfinished but very beautiful tower of which, greatly inclined from the perpendicular, seems to threaten destruction to one or two shops nestling beneath), a handsome church, composed in all three Pointed styles, and attended by a numerous congregation—some desecrated, some still retained for sacred uses, well repay inspection. Among the former, and a short distance only from S. Etienne, is the picturesque ivy-grown S. Nicolas, now employed as a stable and storehouse of hay, &c. S. Nicolas is cruciform, with a lateral western tower (there were once two), and is a noble specimen of Romanesque. The roofs, which seem perfect, are all of a fairly high pitch; but that of the apsidal sacrum so greatly exceeds the others in this respect, and consequently in altitude, that it appears almost as if prolonged into a spire. Both nave and choir are surmounted by a clerestory: this semicircular apse is not; hence arises another element of the curious contrast exhibited between them. The interior was at the time of the writer's visit choked up with hay and corn, so that the ceiling of the nave could not be inspected. That of the aisles is vaulted and plastered, and displays considerable remains of its ancient painting. The *side* wall is furnished with a manger of corresponding length. The interior of the apse is arcaded, three windows occurring; the rest of the arcade being blank. The edifice is still in substantial repair; and may yet be reclaimed like another church in the vicinity of S. Etienne recently restored to its holy purposes. The small church of S. Michael, on the Vaucelles side of the Orne, presents for special notice a very pleasing Romanesque tower, on the south side of the nave, the basement of which is the only portion of Romanesque work visible in the interior; a choir ceiling much higher than that of the nave, both being groined in stone; and a rectangular eastern termination. As is the exception rather than the rule at Caen, this church is orientated.

At the castle of Falaise, besides the Romanesque keep, in which was born William I., a mass similar in general character though much inferior in point of size and splendour to that of either Rochester or Dover; and besides the remarkably beautiful "Talbot" tower, a structure ascribed with every probability to that gallant earl, but in which the only exception to round arches which meets the eye (though there are three several stone-groined ceilings or floors) is that of

entrance, an arch that would scarcely by itself be considered a Third-Pointed one ; besides these relics, there remains the ancient Romanesque chapel, now however misappropriated to some secular purpose : it possesses three distinct east windows. In the same most picturesque town is the church of S. Trinité, principally composed in the Third-Pointed style ; it is a handsome edifice ; and exhibits a curious triangular quasi-apsidal excrescence of old Pointed work, where it may be presumed was originally the west door ; in this is contained the font. Ancient fonts, by the way, seem exceedingly scarce in Normandy. The roof of the choir is groined apparently in stone ; the panels or intervals of the ribs of groining being of wood. Might not this precedent be acted on occasionally with advantage ? The church of S. Gervaise is remarkable for its beautiful Romanesque tower, pierced with lofty and narrow windows, adorned with chevron mouldings. The north side of the nave, the clerestory, and the west window are of the same period : the rest of the church has undergone various alterations of a later kind.

Passing through Argentan, one large Third-Pointed church of which is well supplied with painted glass of corresponding (landscape) style, without much regret, the ecclesiologist will be gratified at Seez. The First-Pointed nave of the cathedral is undergoing extensive restoration : this, with two fine western towers surmounted with spires, and a remarkably capacious western porch with gigantic entrance arch, are the most striking features of the structure to him who, like the writer, may be reluctantly debarred the opportunity of inspecting the interior. There is a somewhat similar grand western porch, a very proud and elaborate specimen of Third-Pointed architecture, attached to the small cathedral of Alençon ; which presents little else remarkable besides the painted windows of the clerestory of the nave. This part of the church, mainly in the same style as the porch, is said to have been erected as late as the sixteenth century ; if so, it is highly creditable to the architect, forming as it does a handsome approach to the choir, which is still later and poor.

The cathedral of Chartres is probably one of the largest in Christendom ; its gigantic dimensions may be gathered from the current statement, that the height to the apex of the roof at the western façade is the same as that to the summit of the towers of York Minster ; an assertion which, whether true or not, sufficiently indicates the extraordinary altitude of Chartres cathedral. The internal height of the nave is 112 feet, and the internal length of the church 422 feet. The mass of the fabric is in the very earliest period of the Pointed style, many of the subsidiary portions still retaining the round arch,—as arcades in the towers, and those helping to support the middle flying buttresses (for there are three tiers of these) ; and throughout the square abacus prevails. Externally the most pleasing feature is perhaps the upper part of the north-west tower with its spire, inferior only in altitude (400 feet) to that of Strasburg. These portions, based on the original early Pointed tower, are Flamboyant, and exquisitely beautiful, contrasting with the plain and simple First-Pointed south-west tower and spire. At the intersection of the transept the line of roof is not broken

by a lantern ; but it is continued uninterruptedly to the eastern termination, which is surmounted by a gilded angel sustaining the cross. The roof is of sheet copper, supported internally by iron beams, no wood having been employed in its reconstruction after the fire of 1836. The original pitch has been preserved. The porches to the transepts are very elaborate, but did not appear to the writer proportionately beautiful. They are triple, and abundantly decorated with statues both lining the imposts, and studding the architrave ; they are assigned to the 14th century. The original design comprehended towers flanking the façade of each transept ; but these have never been raised above the level of the clerestory parapet. The interior of the church is in itself most gorgeous ; but the effect of the grand architecture is greatly impaired by the state of neglect and dirt in which the building is suffered to remain. Both the altitude (112 feet) and breadth of the nave are splendid ; though a single aisle only flanks it on each side, and there is but one side chapel. The choir, terminating in a semicircular apse, is furnished with double aisles and with chapels encircling the exterior one. The cieling throughout is vaulted with stone. The choir is enclosed by stone parcloles, the external surfaces of which are profusely decorated with sculpture of most intricate design and delicate execution ; dating from early in the 16th to the middle of the 17th century ; and representing with large-sized figures the principal events in the life of our LORD. The internal surfaces of these parcloles now bear marble bas-reliefs. The choir does not extend westward across the transept. Nearly all the windows in the cathedral are completely filled with ancient painted glass ; much of it of the same date apparently as the fabric which it continues to decorate ; there being a large amount of the grayish medallion-glass of the 13th century. The three rose windows are magnificent, and glowing with rich colour.

Perhaps the very vastness of the structure affords some excuse for the sad lack of cleanliness and good order apparent throughout ; though credit ought to be given for the recent very expensive work of new roofing the cathedral. The dirty yellow wash with which the walls and piers are bedaubed, and the dirty condition of the windows, produce the more displeasing effect, from the contrast, which happily is in these particulars presented by the majority of the large churches in the neighbouring province of Normandy. The neglect is the more to be regretted, as owing to the deep colours of much of the stained glass and its universal distribution, it were peculiarly desirable that the walls if not actually themselves bearing colour, should be thoroughly clean, in order to prevent any tendency to a gloomy instead of a purely solemn effect. The pulpit stands on the south side of the nave ; the organ at the level of the triforium a little more easterly ; the rood-screen, it should be mentioned, is a modern solid stone construction, and there is the ascent of a step or two only into the choir. At the top of the north-west tower and base of the spire, sleeps always a watchman furnished with a speaking trumpet and means of sounding the bells, for the purpose of giving alarm of fire in the city or neighbourhood. This custom had prevailed years before the late fire, though its observance failed in saving the roof of the cathedral from

total destruction. Between the new copper roof supported by iron beams, and the stone vault, which is uninterruptedly continued over the nave, transept, and choir, extends one huge cruciform chamber the entire length of the church. There is a spacious crypt reputed to be of considerably greater antiquity than the rest of the fabric, but the writer did not visit it.

Chartres has from some cause been peculiarly fortunate in the preservation of its painted glass; for besides the windows of the cathedral filled with it, to the number it is said of 130, the church of S. Pierre likewise boasts a goodly supply. The semicircular apse of this latter church is very remarkable. The triforium, which is carried round it, is lofty, but exceedingly shallow, and the large external windows of the triforium consequently are apparent. These are all filled with painted glass, as likewise are the tall, thickly-set lancets of the clerestory,—so thickly set that the vaulted roof seems little dependent upon the slender lines of masonry between them, but to be sustained almost entirely by the flying buttresses of the exterior. The effect of this scarcely-broken expanse of rich colouring is very gorgeous. The churches of this city are all orientated: the theatre occupies one desecrated church.

At Dreux, in the same province as Chartres, an object of considerable ecclesiological interest is the mortuary chapel within the precinct of the castle, a country-house of the recently deposed king of the French. This singular structure, within which are interred the late duke of Orleans and other members of the royal family, was erected by Louis Philippe, before his elevation, in the semblance of a Roman temple. It consists of a central round vaulted chamber, still internally of classic architecture, which constitutes the original building, and is small, but very elaborate and splendid in its decorations; externally it has been metamorphosed into a "Gothic" edifice. From this nucleus have sprouted four arms, connected together, and with the original classical cell, by a circular aisle, which encompasses the latter; the whole fabric consequently assuming a cruciform shape. This aisle and its transeptal appendages are both externally and internally "Gothic"; but it is difficult to determine which of the Pointed styles it was the intention of the architect to adopt: indeed it would rather appear that he had no particular intention in the matter. However the execution of the work, if not its artistic conception, is admirable; the ornaments whether in foliage or statuary being exquisitely sculptured, and bestowed with no sparing hand. Then again, much of the glass with which the windows are filled, painted at Sévres, is excellent, the drawing good, and the colours brilliant. Besides the tombs already occupied, there are others prepared for the king, queen, &c. There is daily service in the chapel; and a private communication from the building to that part of the chateau occupied by the king when at Dreux. Anomalous though the mausoleum be as a whole, it is yet in its several parts extremely beautiful; and it marks in a singular manner the comparatively recent growth of more correct feeling in respect of edifices devoted to religion,—an improved feeling which in France no less than in this country has arisen as it were but yesterday. In form of Roman temple, however, or of Christian shrine, this sepul-



chre would not seem destined to be the last resting place of him who reared it. How numerous are the precedents for a "mighty man" thus eventually failing

"Θανὼν μεθέξειν φιλτάτου τάφου μέρος."

## PROGRESS OF ECCLESIOLOGY IN THE UNITED STATES.

### No. II.

I. S. Mark, Philadelphia.—We mentioned in our former article upon American Ecclesiology, that designs had been sent over for a new church at Philadelphia, which we trusted would prove satisfactory. These were the tracings of Mr. Carpenter's proposed church of All Saints, at Brighton, which we have already described, vol. viii. p. 55. When they arrived, they were found inapplicable to the climate and circumstances of the church, particularly from the aisles having separate gables, which it was thought would in that climate cause too great a lodgement of snow. They were accordingly placed in the hands of Mr. Notman, architect of that city (architect of the Holy Innocents chapel, Burlington), in order with their assistance to make a design suitable for Philadelphia. The result of this has been a design which has been sent over for our inspection, and of which we are able, with very great pleasure, to speak in praise. S. Mark's is to consist of a nave with equal aisles, narrower than those of their prototype, under a lean-to roof, and a clerestory above, measuring in all one hundred feet by fifty-six, and a chancel without aisles. The tower and spire, copied from those of All Saints, are attached to the south side, half a bay eastward of the west end, the tower serving for a porch. The door is of four orders. This is not the most felicitous position that could have been chosen. There are seven bays to the nave. The windows on either side of the tower are of one light, the others of two. The side windows of the church are of two lights; the west window is of four, with the door beneath. There is a ridge crest, and a parapet (too heavy) to the chancel. The pillars are clustered of four, upon circular bases. The font stands against the last pillar on the south side, just west of the entrance, and so is correctly placed. The pulpit also stands in its proper place. There is to be a screen, and six stalls on each side, unreturned. The altar is to be placed on a foot-pace, with three sedilia apparently of wood to the south, and what appears like a credence is indicated in the east wall to the south of the altar. The reredos is to be arcaded. The sacristy is correctly placed. The east window is of five lights. The chancel is to be of the ample dimensions of thirty-six feet six inches, by twenty-three feet, and, as will be seen, is to be fitted correctly. Only we are sorry to observe that no step is marked in it, except the foot-pace. This is, however, a detail which we have no doubt will be rectified during the progress of the work. The sacrarium should rise at least two steps (sufficiently broad, and not too high), above the chancel.

In conclusion we must congratulate the Churchmen of Philadelphia most warmly on their proximate possession of a church of such im-

posing size and appearance, and so Catholic in its arrangements. We shall be very anxious to hear of the progress of the work.

II. In our October number last year, we spoke of a parish as being about to be formed in Boston, in the United States of America. We are informed that it was formed on Advent Sunday, 1844, and that it is called the Parish of the Advent. The following particulars, quoted from a late letter to one of the secretaries, will be interesting.

“We commenced on Advent Sunday, 1844—the parish taking the name ‘Parish of the Advent.’ The principle that we started with, which distinguished us from other parishes, was that selling or renting pews, or making the privileges of the sanctuary in any way a matter of merchandize, is not only undesirable and productive of mischievous consequences, particularly upon those not blessed with this world’s goods by excluding them from God’s house; but is in itself improper and unlawful.—As we could not at once commence the experiment fairly in a large building, some gentlemen offered to pay our rector’s salary, whilst the other expenses were to come from the weekly offertory which, it was our theory, would in time, and in a sufficiently large building, support *all* the expenses of the church. Our first six months were spent in the second-floor of an unfurnished store-house, with unplastered walls and bare joists overhead,—the room holding about one hundred and fifty. We then moved into a hall (rented) thirty-five by fifty feet, fitted with benches; seating and kneeling about two hundred and forty. Here we have been for two years and a half. In each place, we have carefully regarded all the necessities for a decent and proper performance of the service. We have wanted to build, but that is as yet wholly out of the question in a city where land is so high as it is here; we have, however, bought a large square ugly meeting-house, which will kneel six hundred on the floor,—for the galleries we close up as unsuited to a *proper* form of worship. Here, as in another stopping place, in the wilderness, we will set up an altar and patiently yet hopefully waiting, will bide our time until we can offer a fair temple for the LORD. We have not attempted to turn the building into a church, for such an attempt would be hopeless. We have let every thing be as we found it, except of course the arrangements for the service; and though it may be in a wilderness, as far as our means go, we intend our altar shall have its shittim-wood and fillets of silver, and fine linen.—Our arrangements are so far completed, that we shall be able to celebrate the third anniversary of our existence as a parish in this new place. I forgot to mention that the experiment, if it can now be so called, has been so successful as to give every hope that the time is not distant when all the expenses of the church will be supplied by the offertory, and the poor from the alms’ chest.” The writer adds, “I forgot to say that we have had daily morning service for two years; daily morning and evening, since September 1st, 1847.”

III. A letter to the president informs him that the formation of an Ecclesiological Society for the United States, the projection of which we have before mentioned to our readers, is nearly completed.

## WISBY, IN GOTHLAND.

WE have received a letter from Mr. Gordon, noticing the article on Wisby in our last number. (suprà page 205.) He protests against Gottland, and in favour of Gothland, for the name of the island. We had without much thought adopted the spelling of Sylvanus. In page 212 of that number in the last line but one of the letter the word *church* ought to have been *chancel*. We now proceed to give an extract from his letter.

“ But my chief object in addressing you on the subject is to express in few words my opinion of the strong light thrown on the intentions of the double church at Wisby by the citations you have made from Alban Butler and Brockie. It seems to me very clear from these passages, that the double nave was intended to separate the female from the male worshippers, although it cannot be now decided whether the church was for the use of a monastic body, or of the public generally. Probably, however, the latter, from the difficulty pointed out by you attending the means of separate access ; for, of course, if the congregation were *lay*, there could be no impropriety in the women entering the church at the great north and south doors, and proceeding to the upper nave by the staircases in the north-west and south-west walls.

“ But I wish to draw your attention to a fact shown by my plan, and which seems to have been overlooked by you, although it is faithfully given in the copy engraved for the article under consideration—namely, that a door, which is now blocked, has previously existed, affording separate access from the exterior to the south-west wall staircase, without going through the lower church ; so that if we conceive a screen or curtains placed before the openings from that staircase into the church (and you may observe that the staircase is lighted sufficiently from the outside), it would have been perfectly possible for the members of a female monastic order, attached perhaps to the service of the hospital, to ascend to their supposed places in the upper nave without being seen by the worshippers below.

“ Your assumption that the altar in the chancel of *Helge Ands Kyrka*, in Wisby, was plainly visible from the upper nave through the upper chancel-arch is perfectly correct.

“ I cannot, however, subscribe so readily to your suggestion, that the opening in the vault from the lower to the upper nave may have been generally closed, and only used for the raising of heavy articles or other economical purposes. It appears to me that it has formed much too important a feature in the plan of the church to have been designed for only such objects. As I mentioned in my letter, the total removal of the pavement prevents the possibility of any traces of a guard or balustrade being found, had any such existed. The whole floor is now covered to some depth with the *débris* of the second vault, which has fallen in. I conceive the opening rather to have served for the more obvious and important purposes of joint worship whilst a due separation of the sexes was secured, and a solid stone guard or latticed iron-work railing, if covered (as we may suppose) by hangings, and of very incon-

siderable height would have effectually prevented the possibility of the occupants of either of the floors being seen by those of the others, whilst the aperture would as completely permit the union of the voices of the two congregations in prayer and praise.

“I shall be much interested to learn whether you receive any reply to your invitation for information from Sempringham, respecting double churches. Whilst examining the ruins of one or two other of the Wisby churches (which all appear to have been built about the same period), I thought I fancied I could perceive indications of a somewhat similar construction having existed.”

## THE USE OF LYCHNOSCOPES SUGGESTED BY THE PAINTINGS IN ETON COLLEGE CHAPEL.

*To the Editor of the Ecclesiologist.*

SIR,—The much disputed question of Lychnoscope, Confessional, or Offertory Windows, seems hardly to have been so satisfactorily settled as might be wished.

The decision to which the *Ecclesiologist* has to a certain extent come, that they are confessionals, rests as it appears to me in two or three particulars on unsatisfactory reasoning. From the passage in Bedyll's letter to Cromwell, we gather no more than that in a certain house of mendicant friars an irregular practice had obtained, at certain times only in the year, of hearing outward confessions of all comers—and no further does this authority go.

But unluckily we have still remaining a great number of these openings of earlier date than the introduction of the mendicant orders into England. To make the theory good, therefore, we must not only assume that the Franciscan and Dominican friars from the first were wont in this irregular manner to hear the confession of strangers, but that before the date of the introduction of their orders into England the regular priests had used the same system of confession; and that (so the writer in the *Ecclesiologist* proceeded) this system on their part had fallen before the rising influence of the mendicant orders.

All this did, I confess, seem to me rather much to build upon so slight a foundation as the passage in Bedyll's letter; and I was the more struck with the probability of another interpretation being as true and consistent as this, by an examination which I had an opportunity of making a few days ago of the ancient paintings lately discovered on the walls of Eton College chapel; and to which I wish now particularly to call your attention.

I may observe that all these paintings have descriptions underneath in black letter—a common custom in paintings of the same date—and references generally, I think, to the Golden Legend. The painting to which I wish now to direct your consideration, is the westernmost of the upper range of subjects on the south wall of the chapel—close in fact to the arch opening into the antechapel. The subject is briefly as



follows :—A priest at the altar is administering the Holy Eucharist to three or four kneeling persons, whilst another priest (with an attendant) has come down from the eastern part of the chancel, and is administering through a low side window (as nearly similar in position and size to the windows in question as in a painting can be expected) the sacrament to a boy (the son of a Jew), whose face is seen through the window.

The inscription “*Qualiter cujusdam Judæi Filius cum Christianis communionem recipiens . . . . . a beatâ Virgine . . . . . legenda sanctorum,*” written in black letter beneath, quite sets at rest any doubt as to the precise interpretation of the painting.

It may not be amiss to remark that in a painting on the opposite wall of the chapel in which, through the intercession of the Blessed Virgin, our SAVIOUR restores a deceased woman to life, another group is introduced at the side, representing the ancient usual method of confession, the priest being seated and the penitent kneeling and whispering in his ear.

I need, perhaps, hardly make any further remarks on this difficult question. I confess, however, that it seems to me that the authority of this Eton painting is at least as great as the authority of Bedyll’s letter, if not greater; for whilst the latter refers, so far as we can tell, only to one house of friars (or at any rate to churches of one order only) in the former there cannot be much doubt that a common custom is represented,—a custom, probably, according to Dr. Rock’s theory, in force as regards lepers; and perhaps we shall find, on further inquiry, among other classes also.

One other remark I will make. It seems probable, then, that in early times the Blessed Sacrament was administered at the entrance of the chancel, in which case the position of the so-called lychnoscope-window (which would then more properly be called the Eucharistic window) would be the most convenient for the administration to those commanded to remain outside the church; and I believe we may plausibly account for the non-introduction of them in Third-Pointed buildings, by the fact that the feeling for disabling particular people or classes from an equal share with their fellows in the divine mysteries was gradually on the wane.

Again another suggestion strikes me. Is it so absolutely necessary that we should settle that there was one, and *only* one, use for these windows?

Mr. Paley’s, Dr. Rock’s, and your own theory, so far as I see, might go together. The window might be used for confessions, for the offertory, and for the Eucharist; and there need be no great necessity to assert that if they are confessional windows they cannot be anything else, and *vice versa*. Indeed, such cases as S. Botolph, Sussex, and S. —, Meopham, Kent, seem to me to point to more than one use for these windows, as in each there are *two* of them on the same side of the chancel close to each other, and the examples of this are numerous. And again, the excessive beauty and importance of such windows as those at Raydon, in Suffolk, seem to point to something more than a mere irregular custom during a portion only of the year.

So far on the subject to which this painting had directed my attention. May I crave some of your space to remonstrate against the iconoclastic feeling which can induce men to treat paintings, so curiously discovered as these have been, in the manner in which the Eton authorities are now treating these precious relics? It having been decided that canopies should be formed for all the upper range of the new stalls, it was found that the upper part of these paintings would be visible over the said canopies, and to prevent so great a disfigurement to stalls and chapel, and perhaps to conceal the fact that they were covering up anything of the sort, they have actually scraped off all the paintings above a certain line, and the remainder are to be completely concealed; only to be discovered by a future age, when modern carpentry and joinery has lasted its time, and may have to give place to something else.

One might not fret so strongly in some cases as in this; but I have no hesitation in saying that these paintings are the finest which have yet been discovered in England; more artistic, and as full of religious feeling as any, and most interesting as having most probably been executed by Florentine artists in the fifteenth century; who, for aught we know, may have been the pupils of the Beato Angelico, or their friends, as they were the contemporaries of Francia, of Perugino, or of Ghirlandaio.

See how different are the rewards the art of the age meets with in different countries. On the one side we see enthusiastic pilgrims wending their way from many a distant land (our own among the number) to gratify an awakened sense of the religious beauty of this early school at Florence; on the other side of the picture we have the cold apathy which can thus command and allow the destruction of what little traces we ourselves possess of the same early and most glorious Christian school of art.

Trusting that you will not object again to open this question, and with many apologies for the length of this epistle,

I remain, Sir,

Your obedient servant,

GEORGE EDMUND STREET.

[Our correspondent is mistaken in supposing that the Society is at all committed to the theories with respect to these windows, which have appeared in the *Ecclesiologist*. The articles on the subject were "Communications," and, therefore, expressed only the private opinions of the writers.—ED.]

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#### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE Committee are now able to announce that they have engaged some rooms at their publisher's, Mr. Masters, 78, New Bond Street; to which their collections will be speedily removed, and which will be always open to the Members of the Society. They now solicit presents of books, prints, and sketches; as of late their collections have received very scanty additions.

J. S. Forbes, Esq., M.A., F.S.A., of Christ College, Cambridge, has been re-elected on the Committee; and has undertaken to superintend the arrangement of the rooms.

The following new Members have been elected.

The Rev. C. W. Campion, M.A.

G. J. Hill, Esq., B.A., Trinity College, Cambridge.

Frank Wills, Esq., Architect, New York.

Received, the first *Livraison* of an illustrated folio work, entitled *Essai sur la Connaissance de l'Architecture Ogivale dans les Pays Bas*, with plates of Utrecht and Bois-le-Duc churches. Presented by the author, M. Servaas de Jong, Architect, of Amsterdam.

Arthur Stevens, Esq., of Stockholm, has presented to the Society a work entitled "Samlingar utgifna af Svenska Fornskrift-Sällskapet," edited by himself.

The Committee think it will be most convenient, considering the lateness of Easter this year, to hold the two Evening Meetings which have been announced in the months of May and June respectively, some time after the Anniversary Meeting. Due notice will be given of all three Meetings.

## OXFORD ARCHITECTURAL SOCIETY.

THE First Meeting of the Society in Lent Term was held on Wednesday, February 16th, 1848.

In the absence of the President, the Rev. W. Sewell of Exeter College, Vice-President, took the Chair.

John Britton, Esq., F.S.A., was elected an Honorary Member of the Society.

The following ordinary Members were then elected :

J. C. Murray Aynsley, Christ Church.

Chandos Pole, S. Mary Hall.

R. J. H. Rice, Exeter College.

The following presents were received :

Brandon's Analysis of Gothic Architecture. Presented by the Hon. G. F. Boyle, Christ Church, Secretary.

Pugin's Contrasts; Paley's Manual of Gothick Architecture. Presented by Mr. A. P. Whately, Christ Church.

Carter's Remarks on Christian Grave-stones. Presented by Mr. E. A. H. Lechmere, Christ Church, Secretary.

Drawings of two Ancient Book-covers. Presented by Mr. Edward Knowles, S. Bees.

Drawing of the Kitchen at Norwich Palace. Presented by Mr. P. Delamothe.

Sketch of Embroidery on what was probably part of a Cope. Presented by the Rev. C. E. Blencowe, West Walton, Norfolk.

Some old prints of Cathedrals. Presented by Mr. Lingard, of Brasenose College.

The Rev. W. Sewell then read a communication from the Rev. J. M.

Neale, Warden of Sackville College, stating that charcoal had been burnt in church-braziers in Sackville College Chapel without producing any deleterious effects on the health of the congregation.

A letter was also read from the Rev. W. W. E. Wynne, Sion, Oswestry, stating that he had been employed in restoring the rood-loft in the parish church of Llanegryn, in Merionethshire, and requesting to know the best mode of staining new wood to correspond with the ancient portions.

The Report of the Committee was then read by the Hon. G. F. Boyle, Secretary.

The chief business which since the commencement of Term has engaged the attention of the Committee has been the compilation of the Annual Report. It is intended that the Report shall be followed by a catalogue of the entire property of the Society, which will include a list of the casts, models, &c.

A letter has been received from the Buckinghamshire Architectural and Archæological Society requesting that a union may be established between that Society and our own, a request with which the Committee feel no hesitation in believing that the Society will readily comply.

Two Members of Committee have visited the church of S. Laurence, Reading, their attention having been called to the proposed destruction of some frescoes in a chantry chapel adjoining the chancel of that church. The date of these paintings is 1527, and a considerable portion of them will be removed by the opening out of some First-Pointed windows which the architect employed in restoring the church proposes to restore to their original form.

The Rev. W. Sewell made some remarks on the excellence of the Brass Catalogue lately published by the Society, and acknowledged its obligations to Mr. Haines of Exeter College for his unwearied assiduity in bringing the work to completion.

Mr. A. P. Whately of Christ Church then proceeded to read a paper on the "Ecclesiology of the Shropshire Red Sandstone district."

Mr. Whately commenced by stating that it was his object to illustrate the effect which the peculiar character of the building-stone of the district produced on the churches contained in it. The stone it appeared was sandstone of a soft, gritty and coarse character, very ill adapted for ornamental carving of any description. The effects produced on the churches were the very shallow and broad character of the mouldings, with their entire absence in many cases, e. g., in pier arches, and the generally rugged appearance of the churches owing to the decay of the stone. Mr. Whately adduced several churches within a district of about twelve miles square, in support of his argument, adducing S. Mary's Abbey at Lilleshall, and S. Peter's, Wrockwardine, as instances of cruciform churches without aisles.

It also appeared that at Lilleshall Abbey the lady-chapel was of very extraordinary comparative length.

Mr. Whately concluded by expressing a wish that the effect of building-stone on local ecclesiology could be more generally investigated, and that it should be more regarded than it has been in the erection of new churches.



The Rev. W. Sewell made some remarks on the use of local materials in church-building, especially of chalks and flint in the Isle of Wight.

Mr. Parker remarked that cruciform churches without nave-aisles were not of very uncommon occurrence. He also noticed that the oldest part of Windsor Castle was built of Egremont-stone from Cumberland.

Mr. Lechmere of Christ Church, Secretary, called the attention of the Society to the proposed alterations about to take place in the church of S. Laurence, Reading. It was the intention of Mr. Ferrey the architect to take down a very fine Third-Pointed roof, and to demolish some tracery of an equally good character for the purpose of restoring from conjecture alone, the original First-Pointed roof and lancet windows.

Mr. Parker expressed his fears that the effect of the contemplated alterations would be to destroy the peculiar character of the building and its history.

Mr. Whately stated, that where the Third-Pointed work was of a good character it had always been considered by the best authorities worthy of preservation.

The Rev. W. Sewell stated that there was no incongruity between two styles of Pointed architecture, and expressed his earnest hope that Mr. Ferrey would reconsider his design.

The Meeting then adjourned.

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At a Meeting of the Society on Wednesday, March 1st, the Rev. the President in the Chair, the following new Members were admitted :

E. Y. Nepean, Queen's College.  
A. C. Colquhoun, Christ Church.  
E. Paget, S. John's College.  
J. Billings, Esq., Architect, Reading.  
W. Wood, Trinity College.  
R. P. Bent, Pembroke College.  
F. L. Phillips, Brasenose College.

The Report of the Committee was then read by Mr. Boyle, Secretary.

A communication from the Rev. W. Gresley, Corresponding Secretary, relative to some brasses not mentioned in the Society's Manual, was then read.

Mr. Lechmere of Christ Church then read his concluding paper on the Architectural and Ecclesiological Antiquities of Basle Cathedral.

Mr. Lechmere resumed the subject by briefly recapitulating the heads of his last paper. He regretted that such a cathedral as that at Basle should have remained so long undescribed, and that its claims to architectural merit should have been so long unrecorded by different writers on Continental Ecclesiology. He proceeded to describe the interior of the edifice and its details.

The interior of the nave is early Romanesque, and as usual is vaulted.

The vaulting piers are engaged shafts springing from the ground.

The clerestory windows are round-headed. The triforium gallery consists of large round-headed arches supported by piers, with capitals and plain mouldings, which are subdivided into three subordinate openings separated by shafts in pairs. The stalls in the choir are richly

carved, but the subjects are mostly grotesque, among which may be traced allusions to classical mythology, and centaurs and syrens alternate with priests and nuns.

Mr. Lechmere enumerated the beneficial results which might arise from an increased study of foreign ecclesiology. The style called Romanesque is almost peculiar to the continent, and in Germany and the north of Italy it appears in its greatest beauty. The vaulted roof, so common abroad, and one of the most prominent features in Romanesque, is rare in England. Mr. Lechmere concluded by expressing a hope that the study of a style so eminently beautiful in its leading features and capable of being rendered so symbolical in its details, as the early Romanesque of the continent, might lead to its further adoption in other countries, and to an increased appreciation of its merits as a Christian and a Catholic style.

In allusion to some remarks made by Mr. Lechmere, Mr. Whately of Christ Church mentioned that the Saxon church of S. Mary Bishop-hill, Junior, York, has on the exterior of one side the mouldings of the regular orders, and that in S. David's Cathedral there is a very rich Corinthianizing capital.

The Rev. J. L. Patterson recommended an inspection of the font of Peterborough Cathedral, which is now in process of restoration by Mr. Grimby in S. Giles'.

Mr. Patterson also mentioned some alterations which he understood are contemplated in the choir of Wells Cathedral. Several Members expressed their conviction that they would materially injure the effect of the edifice, and would entail a deviation from the established principles of cathedral arrangement.

Mr. Lingard of Brasenose College, mentioned some restorations which have recently been effected in Manchester Cathedral. The roof has been decorated with colour, and a new font has been introduced, and he trusted that the roodloft now assigned to the use of the general and his staff, would be restored to its proper use. The Society expressed their approbation of the improvements which Mr. Lingard had mentioned.

The Society then adjourned.

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Meeting, March 15th, the Rev. the President in the Chair.

The following new Members were elected:

Mr. H. J. De Salis, Exeter College.

Mr. R. E. Wilmot, Christ Church.

Mr. R. J. Hopkins, Balliol College.

The Report was then read by the Hon. G. F. Boyle, Secretary.

The receipt of a letter from Mr. Ferrey was alluded to, stating that though originally it had been his intention to restore the church of S. Laurence at Reading in the First-Pointed style, he had on making a more careful survey of the church decided on retaining the Third-Pointed portions of the edifice.

Mr. E. A. Freeman of Trinity College then read a most interesting

paper, profusely illustrated by original drawings, on the "History of Flowing Tracery in Windows."

As Mr. Freeman's papers on Windows are about to be published, a more detailed account of the examples he quoted and the theories he advanced has not been given for insertion in the Society's Report.

The Society then adjourned.

The next Meeting will be held on Wednesday, March 29th.

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#### EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY Meeting of the Members of this Society, was held at the College Hall, on Thursday, 13th of January, 1848, the Rev. Chancellor Harington in the chair.

W. Miles, Esq., the Treasurer, read his statement of the financial position of the society.

Several new members, proposed by the Plymouth Branch Committee, were elected.

A great number of presents were received, including casts of the capitals of the chancel-arch of Adel church, Yorkshire, by Rev. W. D. Morrice; two rubbings of brasses, and several prints and drawings, by W. Toser; drawings and prints by Mr. Ashworth and Mr. W. H. Hewett; the Churchman's Kalendar by the Compiler, and Monumental Brasses by Rev. C. Boutell, M.A.

Two papers were read—one by the Rev. P. Carlyon, indicating the general principles upon which it was supposed an union might be effected, of the several societies throughout the kingdom, established for the encouragement of ecclesiastical architecture, and the other by Mr. Ashworth, descriptive of Broadclist church. This last was illustrated by a number of extremely beautiful drawings.

The Rev. E. Blencowe, of Norfolk, laid before the meeting, some exquisite specimens of needlework, wrought entirely by his own sisters.

The Rev. N. F. Lightfoot, one of the honorary secretaries, read the following report :—

"Your committee have to report the receipt of presents, including, among others, Part I. of the Art of Blazon, by the Rev. Sloane Evans, one of your honorary secretaries; and, in mentioning his name, your committee must express their regret, of the loss of his active services in this neighbourhood, for, though they may hope for much local information from the vicinity of Barnstaple, to which he has removed, your committee feel the necessity of both secretaries residing, if possible, in or near Exeter.

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"Your committee have very great pleasure in reporting the very satisfactory manner in which several designs which have been previously laid before them, have been, or are being, carried out. Among the first may be mentioned the church of Uffculme, of which mention has been already made more than once; in the enlargement and res-

toration of which church, through the great liberality of some of the parishioners, about as many thousands have been expended as hundreds were at first contemplated; these enlargements and restorations have been now completed.

“Though it may not appear to come strictly within the province of your committee to notice such alterations as have not been brought officially before them, and though such mention must be much more limited than it might have been, had a return been made by the local secretaries of all the restorations in their respective neighbourhoods, yet they may, perhaps, be permitted to make brief mention of such as have incidentally come within their knowledge. The rebuilding of the church of Bickleigh is all but completed, the only delay to its being at once re-opened, arising from the flowered quarries with which it is to be glazed not being ready for insertion. Withleigh chapel, in the parish of Tiverton, has been opened for divine service, but not yet consecrated, in consequence, it is believed, of the want of an endowment. At Broadhembury, the chancel has been rebuilt with great improvements, and some considerable repairs effected in the body of the church. A very fine stained window now adorns the glorious but still disfigured church of Ottery.

“The chancel at Sourton, after long neglect which had almost reduced it to a heap of ruins, has been rebuilt in a very appropriate manner. Thorverton, Cheriton Fitzpaine and others might be mentioned, where many additions have been lately made to the ornaments, or to the right ordering of churches. Here the parishioners have consented to the substitution of open benches for the high pews, and there to the removal of an unsightly gallery: many restorations have received previous mention from the committee; many others doubtless which have been effected have not been brought to their notice. It would be untrue to assert that all such have been effected in good taste or in correctness of detail, but at least the intention has been in all cases good and that is the first step: only let the right will subject itself to the guidance of experienced study and cultivated taste, (it is but carrying out the proverb of discretion guiding zeal,) and then surely the result must prosper; the cultivated talents of head or hand will be made the exponents of a heaven-born will and, in the language of Inspiration, not in its highest but still in a true sense, will now ‘glorify God in their body and in their spirit, which are God’s.’

“Your committee feel, that though there is very much to encourage and cheer their labours, and though ecclesiastical architecture is at least recovering from its very low condition, there are still some discouragements; they cannot report that all steps are in the right direction. As an instance of lukewarmness may be mentioned again the unfinished state of the church of Alhallows-on-the-Walls, in this city; the money expended on one of the ornamental chimneys which now line our coast, would be nearly, if not quite, sufficient to complete its tower. Your committee cannot help calling attention to the mutilations, which have been permitted in the highly ornamented font of the Cathedral; so many of the delicate portions of the carving have been broken off, that it is almost impossible to avoid the conclusion, that



some at least, of the injuries, have been wilful and wanton. It would almost justify that exclusiveness in our Cathedrals, which is on so many other grounds to be lamented:—surely, if no holy feeling restrained the hand from sacrilege, at least the same care which watches, most rightly too, over a vase in a museum, should protect the holy vessels of the sanctuary. Your committee must also express their regret, that while the fine screen of Collumpton is to be relieved from its burden of a heavy gallery, another not less beautiful has been converted into an organ-loft, with common stairs and rails, to allow of safe and easy access.

“ In concluding this report, your committee would express a hope that no want of means may interfere with the carrying out of the many plans for new churches, which have been projected in various parts of the diocese; one for a new chapel at Herod's-foot, in the parish of Duloe, has been laid on the table to-day. But to no work would they more heartily wish God speed, than to the building the projected churches at Plymouth and Devonport. The manner in which the work has at length been taken up, surely justifies the hope that it will be speedily carried out. May the churches which we see arise in that long-neglected district be worthy of their position: and, if sufficient funds be now provided out of private liberality for removing the spiritual destitution of one of the great bulwarks of our land, your committee know of no stronger call upon architects to exert their best skill and deepest study to make those churches meet for their purpose, and fair and lasting memorials of what they hope and believe is the still growing piety and zeal of the Church herself.”

#### CAMBRIDGE ARCHITECTURAL SOCIETY.

At a Special Meeting for the transaction of business, held on Saturday evening, Feb. 5th, 1848, the Rev. G. Williams, M.A., of King's College, President, in the chair.

The Rev. George H. Hodson, M.A., Fellow of Trinity College, the Rev. William Martin, M.A., Fellow of Corpus Christi College, and the Rev. Charles A. Swainson, M.A., Fellow of Christ's College, were declared members of the Society under the provisions of Rule III.

Mr. J. W. Hewett, of Trinity College, the Secretary, read the following

#### REPORT.

“ The committee of the Cambridge Architectural Society in presenting their Report for the past year, rejoice to speak favourably of the position and prospects of this new association. Commenced, as it was, under peculiar and inauspicious circumstances, the number of its members has yet steadily increased from the first, and the favourable disposition towards it which several of the University authorities have already shown, as well as the accession of many of the parochial clergy, encourages the hope that the society will not have to wait for dignified and influential support. Neither will it lack the sympathy of other

similar associations ; for the right hand of fellowship has already been held out to it by the Oxford and Exeter Architectural Societies, and by the Ecclesiological late Cambridge Camden Society ; whilst the Architectural and Archæological Society for the county of Buckingham, instituted since our own, has been admitted to the rights of confraternity. And it is a matter of sincere congratulation, that not a few members of the sister University have sought to be enrolled on our lists ; for the students of the Isis have long been famous no less for their zeal than their proficiency in Ecclesiological science, and it is gratifying to find them desirous to assist, so far as may be, those who are toiling up the same path, whereon they themselves have already made such advance. And your committee feel sure that they express not their own feelings only, but those also of the whole society, in hoping that from time to time its meetings will be gladdened by the presence of our Oxford friends, and that these may have personal experience how highly their brotherhood is esteemed.

“ The contributions to the library and portfolio of the society have been on a scale commensurate with the increase of its members. Among the principal benefactors should be named,—the Rev. Robert Hake, M.A., of New College, Oxford, who gave the beautiful series of brass-rubbings from Westminster Abbey which adorns our walls ; J. H. Parker, Esq., of Oxford, to whom we are indebted for several very valuable books ; the Rev. C. Boutell, M.A., rector of Downham Market, Norfolk, from whom we have received his important work on ‘ Monumental Brasses,’ with a promise of the numbers of those interesting memorials which he is now engaged in publishing ; and Mr. E. D. Kershaw, of Trinity College, who has lately enriched us with between forty and fifty brass-rubbings, some of them of particular worth.

“ The Treasurer’s balance-sheet will show that the funds of the society are flourishing, the arrears due to him, (the great portion of which he does not fear speedily to receive), being quite sufficient to meet all present liabilities. Still it may be worth while to urge the punctual payment of subscriptions, so that the necessary expenses of the society may be fully provided for, and the residue safely applied to the increase of our collection.

“ Your committee have little to add to the foregoing statements, besides an expression of confidence that the society will meet with that success which its progress hitherto has promised, and the means to ensure which have been already considered. For it has been attempted, at former meetings of the society, to show what is the place which architectural investigations hold among the graver studies of the University—how they are not only innocent as a recreation, but also valuable for their historical associations, and above all important from their connection with the inner life of the Church ; and to demonstrate that the study of mediæval art involves by no necessity an approbation of the false doctrine of the middle ages, since its glorious monuments with which we have to do arose not from the erroneous but from the Catholic elements of the system, from the truth which we hold in common with the pious and munificent founders and benefactors of our

ecclesiastical buildings, conjoined with that self-denying spirit, which we trust to see daily extended among us; extended we say, for at least the example of one whom we are proud to call a member—the example of him through whose exertions, humanly speaking, the College of S. Augustine is now rising out of ruins—shows that it has not even in these days become extinct.”

The Treasurer's balance sheet having been read, the following were elected to serve as officers for the ensuing year :—

## PRESIDENT.

Rev. G. Williams, M.A., King's College.

## VICE-PRESIDENT.

J. Simpson, B.A., Trinity College.

## TREASURER.

Rev. J. Frere, M.A., Trinity College, Rector of Cottenham.

## SECRETARIES.

Rev. W. Martin, M.A., Corpus Christi College.

J. W. Hewett, Trinity College.

## ORDINARY MEMBERS OF THE COMMITTEE.

A. W. Franks, Trinity College.

F. C. Woodhouse, S. John's College.

E. D. Kershaw, Trinity College.

C. R. Manning, B.A., late one of the Vice-Presidents of the Society, was elected to be one of its corresponding secretaries for the County of Norfolk.

The following new members were then balloted for and declared to be duly elected :—

S. Bentley, S. Catharine Hall.

G. Calthrop, B.A., Trinity College.

E. Day, B.A., Trinity College.

R. Eaton, Trinity College.

C. Hornby, Christ's College.

R. J. H. Rice, Exeter College, Oxford.

B. Maltby, S. John's College.

J. Marshall, Exeter College.

D. Mountfield, S. John's College.

G. O. S. Pigott, Exeter College.

A. M. Rendel, Trinity College.

E. Roberts, Exeter College, Oxford.

— Rogers, Trinity College.

A. Rumsey, Exeter College.

G. Salt, Trinity College.

T. O. Tudor, Trinity College.

Rev. W. Wheeler, B.D., S. Mary Magdalene College,

Oxford; Vicar of Old and New Shoreham.

Rev. C. Wilkinson, B.A., Trinity College.

Mr. J. W. Hewett exhibited to the meeting the designs, prepared by Mr. Wailes, for “The Bachelors' and Undergraduates' window” at Ely, and expressed his hope that their execution would not be hindered by the want of the necessary funds. The estimated expenses are £500, of which little more than £200 have been as yet subscribed.

The First General Meeting was held on the evening of Friday, February 18th, J. Simpson, Esq., one of the Vice-Presidents in the chair.

The following gentlemen were balloted for and duly elected :—

Hon. Arthur Gordon, Trinity College.

W. Mardon, Esq., S. John's College.

Rev. J. M. Robinson, M.A., Trinity College ; Vicar of Barrington.

J. N. Smith, Esq., Trinity College.

C. Smyth, Esq., Jesus College.

J. T. Walters, Esq., S. John's College.

Mr. F. C. Woodhouse, of S. John's College, read a paper on the History and Ecclesiology of S. John's Chapel.

Mr. J. W. Hewett, Trinity College, read a paper on the Arrangement of Parish Churches, since published by request.

Presents of books, drawings, and casts, were received from Messrs. F. C. Woodhouse, C. R. Manning, J. W. Hewett, and E. D. Kershaw.

The Second General Meeting was held on Friday evening, March 3rd, the Reverend the President in the chair.

The following new Members were elected :—

J. B. Anstice, Esq., S. John's College.

C. A. Watson, Esq., Emmanuel College.

F. Young, Esq., Trinity College.

Presents of several brass-rubbings were made by Messrs. A. W. Franks, J. W. Hewett, and J. Hodgson, Trinity College. Among them were rubbings of two brasses of Knights of the Freville family, with their Ladies, discovered by Mr. Franks, under a pue in Little Shelford church, Cambridgeshire. The armour, exhibiting *taces* in conjunction with the *camail*, fixes their date between 1404 and 1410.

Presents of books were received from Messrs. W. Gurney, and J. W. Hewett, Trinity College, and F. C. Woodhouse, S. John's College.

The Reverend President read a valuable paper on Proportion in Gothic Architecture, communicated by the Rev. P. Freeman, Principal of the Diocesan College, Chichester. It contained an examination of the theory propounded by Mr. Griffith in his work, " Gothic Churches, their Proportions, and Chromatics," and was illustrated by numerous diagrams. Mr. Freeman entered at considerable length into the reasons why plans and elevations decided by geometrical figures, their intersections, and alternations, are symmetrical and give pleasure to the eye. Of these, the triangle and the circle were shown to be the most prominent, the symbolical reference which they bear being very significant. The President also read some letters on this subject which he had received from Mr. Dobson.

Thanks were voted to Mr. Freeman for his communication, and to the Reverend the President for reading it, and the Meeting separated.

#### THE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

At the Monthly Meeting of the Committee, on Thursday, Feb. 3rd, 1848, letters were read from the Secretary of State, on the subject of the Public Records ; Sir George Grey expressed his regret that he



was unable to supply copies to the Society, those in store being reduced to a very limited number; from the Rev. E. Baylis, calling attention to the elevated site of Hedgerley church, its font, and monumental brasses; from Mr. J. H. Parker, of Oxford, the Rev. C. Boutell, and other gentlemen.

Some brass rubbings, presented by Mr. J. K. Fowler, Jun., of Aylesbury, were exhibited; among others, were those of John Chetwode, son of Sir John Chetwode, A.D. 1420, from Warkworth church, near Banbury; and of Annabella, wife of Thomas Strange, daughter of John Chetwode, A.D. 1430, from the same church.

The Secretary called attention to the "Manual of Monumental Brasses," just published by the Oxford Architectural Society; and to Mr. Boutell's new work, "Monumental Brasses of England," to be published in monthly parts, which Mr. Boutell had kindly offered to present to the Society, as it appeared.

The Secretary recommended some large paper and heel-ball, especially prepared for brass-rubbing, which he had purchased at Limbird's, stationer, in the Strand, and with some of which he would furnish Mr. Pickburn, bookseller, Aylesbury, for sale at cost price.

A letter from the Secretary of the Cambridge Architectural Society announced that they had taken this Society into union.

The Secretary stated that the library of the Society contained Elementary Works on Architecture, Heraldry, Monuments, and Ancient Armour, and Lysons's Buckinghamshire: and that a register was kept by him for entering the names of members borrowing any book; which book might be kept by the borrower for a period not exceeding a fortnight.

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At a Meeting of the Committee on Thursday, March 2, letters were read from the Hon. G. F. Boyle, Christ Church College, Oxford, announcing the reception of the Society into union with the Oxford Architectural Society; from the Rev. T. Chamberlain, of the same college, presenting to the Society an Account, with illustrations, of the Restoration of Wymeswold church; from Herbert Haines, Esq., of Exeter College, on the subject of the "Manual of Monumental Brasses," published by the Oxford Society; he says, "Any information that you can kindly furnish respecting the brasses at Waddesdon, Ellesborough, and Weston Turville, or any others that you may know of, will be most acceptable to the Society; as it is desirable to form a perfect list of these monuments. I may also observe that it is of importance that names, dates, and inscriptions should be copied exactly, to avoid the inaccuracy which generally arises on these points"; and from other gentlemen.

"Notes Historical and Architectural on the Church of S. John the Evangelist, Slymbridge, Gloucestershire, with remarks on decorative colouring," was presented by the Rev. E. Elton, to the library of the Society.

A rubbing of the brass of Robert Thurloe, a priest, A.D. 1493, from Hughendon church, was presented by the Rev. J. R. Pigott.

Rubbings of brasses were also exhibited by Mr. J. K. Fowler, and the Rev. A. Baker.

Mr. Baker presented to the Society a reprint of his Lecture on the Rudiments of Gothic Architecture, from the Bucks Herald.

A stone capital with floriated mouldings, of First-Pointed style, worked by Mr. Thompson, jun., mason, of Aylesbury, was sent for exhibition.

## REVIEWS.

*Du Symbolisme dans les Eglises du Moyen Age*, par MM. J. MASON NEALE, et BENJAMIN WEBB, traduit de l'Anglais, par M. V. O., avec une introduction, des additions et des notes, par M. l'ABBE J. J. BOURASSE, Chanoine de l'Eglise Metropolitaine de Tours. Tours : Mame et C<sup>ie</sup>. 1847. 8vo. pp. 404.

WE may, we trust, be harmlessly allowed to express a feeling of pleasure in noticing the work with which we have headed this article. It is needless, nor indeed, considering Messrs. Neale and Webb's connection with our journal, would it be quite seemly in us to expatiate upon the effect which their publication, some years ago, of the First Book of Durandus's *Rationale*, accompanied by an original Essay on Symbolism, produced upon the ecclesiological movement. Its main result was to establish the truth that, whether a thing *per se* ridiculous or not, yet as a fact, minute and systematic symbolising was in fashion in the days when our great churches were built. It became no longer necessary to prove historically the existence of such theories, but only to defend them on logical grounds.\* This work was solely undertaken for the benefit of Englishmen and members of our own communion : at that time extra-English relations had not yet entered into our scope. The fact, therefore, of the work having been adopted, several years after its appearance, by so distinguished a leader of the ecclesiological movement in France as M. l'Abbé Bourassé, speaks much which we had rather hint at than dilate upon, for fear of running into self-laudation.

The translation, as we have already announced, is the work of a lady, Madame Viot Otter, superintended, however, by the Canon, who has added illustrative notes, and has occasionally augmented the text (marking the passages) with illustrations drawn from foreign churches, and other additional matter. He has, moreover, prefaced the work with an original essay in vindication of symbolism, on religious grounds ; with the general scope of which we fully agree, but agreeing with it, we find very little in it which calls for remark. Indeed, we believe that we but re-echo the feelings of the learned author, (not that we have any authority for what we are saying,) when we assume he rather wrote it with a view of introducing to the world the work of which he had undertaken the editorship, than as a substantive production. Its tone to Messrs. Neale and Webb is very friendly.

\* The Icelandic Homily, which we were enabled to present to our readers in our last number, is a remarkable and unlooked for confirmation of this assertion, especially when we consider, that it is so many years antecedent to the age of Durandus, and that it emanated from so remote a quarter.

There are a few passages in it which appear to us to call for remark. M. l'Abbé Bourassé makes some felicitous observations upon a passage of the Introduction, in which Messrs. Neale and Webb, in defining "allegory," give that term too limited a signification, confining it to the employment of fictitious personages and imaginary circumstances. This, as our author remarks, defines "poetical allegory," but it is by no means allegory, as comprehended by the holy Fathers, the Councils, the Catholic Doctors, and as it is understood at the present day."

Agreeing with him as we do in this remark, we must express our entire difference from the objection which he makes to the use of the term *Sacramentality*, on the plea that this expression "fails in exactitude and precision." It appears to us, that the failure in exactitude and precision is on the part of M. l'Abbé Bourassé. He seems to understand the terms in the sense which would be given to "*Sacramentality*," did such a word exist: not that, using *Sacramentum* in its patristic sense, there would, to our mind, be any impropriety in that more strong expression, applied as Messrs. Neale and Webb have employed *Sacramentality*. It is, we confess, incomprehensible to us how any one who realises, as we do not doubt he does, the blessed influence of the Divine Incarnation pervading all created nature, can demur to the expression. Not to multiply confirmative authorities for the use of the word *Sacramental*, in its various forms, we shall simply confine ourselves to one quotation, on which we accidentally stumbled, from a book, the authority of which cannot be doubtful to our author, the *Missale Sarisburiense*. Here, in the sequence on the feast of the Exaltation of the Holy Cross, we find—

Non sunt nova Sacramenta,  
Nec recenter est inventa  
Crucis hæc religio.

Here we find the reverence for the Holy Cross not termed *Sacramentale* but *Sacramentum*. Considering the precise use of the word Sacrament in modern theology, and the consequent adoption of the phrase Sacramental for what the holy Fathers of the yet undivided Church would have designated a Sacrament, we think Messrs. Neale and Webb have done right in using the expression *Sacramentality*, a word strictly in accordance with the language of our standard English Divines; but we must express our most unfeigned surprise at a learned theologian, as we presume M. l'Abbé Bourassé to be, stumbling at it, on the score of inexactitude.

Towards the end of the Introduction M. l'Abbé Bourassé apologizes for the defects occurring in the original English work, on the ground that its authors do not belong to the Roman communion, and gives a glowing description of the privileges in which he believes those only share who are in visible communion with the chair of S. Peter. We must confess that such an argument in a circle as this really is, strikes us as being most singularly inconclusive, and appears indeed rather to make the other way. The work must, to say the least, have been of a certain merit to have been thought worth translation by a member of the Roman communion. Still there

was a certain palpable *prima facie* difficulty in a member of the Roman communion adopting the work of two Anglicans as his text book. The thing had, to those who look on matters with a Roman eye, a rather perplexing look; the discovery, therefore, of any flaws, and the arbitrary reason assigned for their existence, unconsciously, but very conveniently, comes in as a palliative; an argument which any one, with the most upright intentions, and generally speaking, the most acute and logical texture of mind, may easily delude himself into believing is an argument in favour of his view of the case. Still there is the broad insurmountable fact staring us in the face that the publication, so ushered forward in France, is the production of two Anglican Priests. But we do not wish to enter into a controversy with those who, considering (as on the commonest grounds of fairness we must do) that they hold the modern Roman theory of the Church, have treated us with such remarkable kindness and attention; and we, therefore, gladly refrain from following up this subject.

One observation suggests itself, which we shall merely drop, hoping some day to be able to follow it out at greater length,—that the chronological order of the ecclesiological movement is a great evidence of the catholicity of our Communion. Years before the Oxford Tracts were dreamed of, in the times of the Regency, a remarkable movement began to manifest itself in our Communion, that of church-extension. Excepting a few churches, chiefly built in large towns, and all under special Acts of Parliament, our church-accommodation had made but little progress for centuries. Suddenly a spirit of church enlargement and church building sprang up. Parishes were subdivided in all quarters, and old churches made more capacious, and the legislature was induced to grant facility after facility towards this most desirable end. There was on all sides an insatiable craving after more church accommodation; and this craving was in the first instance gratified in the most rudimental and crude manner. This was natural. For a few years things went on in this way; then order, and method came to be more and more valued, and ecclesiological development manifested itself. We appeal to the candour of our readers to say if this is not what, arguing *à priori*, they would have naturally concluded would have been the progress of a church-extension movement in a branch of the Catholic Church gradually awakening from a protracted state of irreligious apathy.

There is another point we cannot help remarking. In remarkable confirmation of the desirableness—or rather necessity—of the new nomenclature for the Pointed styles, which we introduced in these pages three years ago, M. Bourassé complains in the preface of the disadvantages of the old one, which was used by Messrs. Neale and Webb writing in 1843. The translator has uniformly corrected it into the present French Nomenclature, which is identical with our own. We are desirous of calling attention to this fact, on account of the affection which a certain school of archæologists still seem to entertain for the Rickman phraseology.

The translation is illustrated with various wood-cuts, not of the first



order of merit; partly taken from M. Didron, partly representing English examples; and a well-known steel-plate frontispiece of Amiens Cathedral;—for M. Mame is no inconsiderable proficient in the art of turning his engravings to the utmost use.

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*Archæologia Hibernica. A Handbook of Irish Antiquities, Pagan and Christian, especially such as are easy of access from the Irish Metropolis.* By WILLIAM F. WAKEMAN, with numerous Illustrations. Dublin: James M'Glashan. London: William Orr and Co.

WE are much pleased, we cannot, however, say satisfied with this little book. It is gratifying to find that a popular feeling, in favour of Christian antiquity, has at last arisen in Ireland, of sufficient importance and extent to call for a work of this description. To an archæologist that part of the united kingdom is a singularly rich and classical ground. Every county, and almost every town in the southern, western and central portions is redundant with an extraordinary variety of ecclesiastical and other most remarkable remains of bygone ages; most of which, notwithstanding the moisture of the climate, the natural progress of decay, and the damaging effects of civil and religious commotions, are often in an excellent state of preservation. Although, however, among the learned and accomplished there have always been a select few, admiring students of these national monuments, it is, nevertheless, a discreditable fact that Irishmen in general, of whatever faith, and even of the educated class, have, up to a late period, as a body, continued lamentably ignorant and unconcerned about them. The formation of the unique collection in the Museum of the Royal Irish Academy, the founding of the Archæological Society, the publication and popularity of the works of Mr. Petrie, and of the *Ancient Irish Annals*, have already proved that a better spirit has arisen and is progressing. But the movement came late, and is as yet scarcely practical or effectual. A large proportion of the most interesting relics of the ancient Christianity, architecture, and history of Ireland, have already perished, and are still perishing unappreciated, through sheer neglect; and many more would have fallen into decay had it not been for the reverential regard which the Irish peasant pays to the temples and last resting places of his ancestors. Mr. Wakeman is, therefore, entitled to our very sincere thanks and praise, for having thus endeavoured to direct the attention of his countrymen in general to a portion of the most singular and accessible of these memorials, profane, as well as sacred, which yet exist; and we trust that he will succeed in arousing a proper sense of their peculiar and national character and great value.

It is probably from this ignorant and contemptuous neglect of ancient examples, that the modern ecclesiastical architecture of Ireland is at so very low an ebb. The sacred edifices, of both Communions, are almost universally modern, and, as a rule, wretched and mean to an incredible degree. The Roman Catholics have,

however, two or three handsome chapels, but in the Grecian or Pagan style, in Dublin and the other great towns, and here and there some creditable attempts have been made to build others after approved mediæval models; but in general, and especially in the country districts, they are little better than barns. Nor can we speak better of the Church of Ireland. The cathedral at Armagh is almost the only structure which exists in Ireland, belonging to the undoubted successors of S. Patrick, that shows a modern attempt to develop church restoration and adornment in the true ecclesiastical spirit. In some places, indeed, a tower, of much pretension, attached to a poor and incongruous nave arrests the eye, but chancels there are none, and the interior fittings and arrangements are, with few exceptions, those of a bare and neglected conventicle. If this volume of Mr. Wakeman does but initiate or help onward an improved tone and style in these matters; can but excite and foster somewhat of a practical love and admiration for ancient Hibernian Ecclesiology, it will not have been published in vain. We believe that no man, tolerably free from the trammels of prejudice, can study this subject without becoming a better and more Catholic Christian.

The woodcuts, with which this work is plentifully illustrated, are very fair specimens of the art, and in general faithful and accurate delineations of the objects which they represent. We may instance, in particular, the drawings of the Round Tower at Antrim, S. Columbkille's House at Kells, S. Kevin's Kitchen at Glendalough, S. Douglagh's church, and Jerpoint Abbey. From what is stated, p. 160, we presume they are after the pencil of Mr. Dunoyer, to whose artistical power and accuracy we bear willing testimony. The descriptions which accompany these engravings (with certain exceptions which shall presently be noticed,) are written in a clear and agreeable style, and for the most part with just and scientific discrimination. But we are here reluctantly compelled to become critical. We cannot but think that it savours somewhat of literary presumption and exaggeration to dignify this imperfect treatise, at most describing no more than a "judicious selection" from the antiquarian treasures of Ireland, and those principally in the neighbourhood of Dublin, with the sounding titles of "*Archæologia Hibernica!*" "*A Handbook of Irish Antiquities!*" To justify such an assumption, not only should the subject treated of be carefully and systematically classified and subdivided, (which is here only partially done,) but an enumeration or catalogue should be given of all the principal examples in each class, throughout Ireland, of their respective localities, distinctive characters and features, of their presumed dates, and of the modifications introduced into each class by difference of age or situation; nor should the author suffer his readers to rest on his *ipse dixit* as to these matters, but state his reasons and authorities for each. It is superfluous to remark that, in a small volume of 170 duodecimo pages, this cannot be satisfactorily even attempted. A classified description of the standard crosses, and of their ornaments, would occupy a large proportion of that number. Thus we might find ourselves in many of the northern, southern or western counties in Ireland with this "Handbook" for our com-

panion, and yet be forced to remain utterly ignorant of the existence of the objects of ecclesiological or antiquarian interest around us. We affirm, with all charity, that this work might reasonably form the introduction or preface to a "Handbook," (and we indeed hope it may, and that from Mr. Wakeman's pen,) but "a Handbook of Irish Antiquities" it can at present scarcely be called.

We must, moreover, notice some surprising and apparently arbitrary omissions in the volume now before us, even according to its present plan. Not the slightest reference is made to the noble ecclesiastical remains, yet extant, at Castle Dermot, Kilkenny, Tuam, Roscrea, Devenish Island, Killaloe, Inniscattery Isle, and above all at Clonmacnoise, all of which are at this present moment easily accessible from the Irish metropolis, and present many peculiar and distinctive features. We cannot understand, moreover, how Mr. Wakeman should so plentifully introduce into his letterpress the initial letters from the celebrated Book of Kells, and describe (briefly indeed,) the ornamented wooden and metal cases wherein the precious biblical and sacred manuscripts were enclosed and preserved: and yet neglect all mention of the equally remarkable and probably coeval leathern satchels or baskets, wherein these metallic boxes, with their contents, were deposited, and carried from place to place; and beyond all, omit to give his readers any information as to the wonderful manuscripts themselves, which are some of the most curious, perfect, and splendid in Europe.

The account of the unrivalled collection of antiquities preserved in the Museum of the Royal Irish Academy is singularly meagre. As ecclesiologists we were much disappointed in finding that but a glance is cast at the ancient Irish bells, and that the illustration appended, is a drawing of one of the plainest and least remarkable. No mention is made, or description given, of the remainder, nor any notice taken of the crotals or enclosed handbells, probably used within the church in the divine offices, nor of the bronze Sacramental vessels, although very perfect specimens of all the above particulars are preserved in this Museum.

We are, moreover, by no means content with Mr. Wakeman's notices of the mediæval Irish ecclesiastical edifices. He supplies us, indeed, with a considerable amount of information (some of it by no means novel,) respecting their founders; but we look in vain for any satisfactory and particular account of their comparative size, height, arrangement, proportions, orientation, or peculiar architectural style or features, so as to enable us to judge how far they differ from or correspond with contemporaneous structures in England or on the continent. And he has all but forgotten to speak of sepulchral monuments; a subject of great interest.

We cannot conclude these remarks without expressing our scepticism as to the extreme age which has been claimed for some of the monuments of past times in the sister island, and is assumed as unquestionable in this book. It seems to be the weakness of Irishmen and Welshmen, as of some old men and women, in order to increase their dignity and our veneration for it, to add on some few years to

their already hoar antiquity. We may fairly allow to Kistvaens, Cromlechs, and Druidical circles a venerable existence anterior to the introduction of Christianity; but to attribute to that period the vaulted cemeteries at New Grange, which are accurately cruciform in the outline of the floor, whose walls are sculptured with representations of the cross within the circle, and with scrolls, zigzag lines, and chevron mouldings, commonly found throughout these islands on Christian remains, from the fifth to the eleventh century, does seem to be a gratuitous assumption. In a specimen of the carving given, p. 39, we detect a pattern identical with that which borders some of the illuminations in the Book of S. Chad, at Lichfield. We may add that it is difficult to believe that the Abbot Muiredach erected the crosses at S. Patrick's, Monasterboice, in the ninth or tenth century, when we find the capping stones on their summits, to be nearly identical in form and style with those which surmount the buttresses of Salisbury cathedral.

We assure Mr. Wakeman that our criticisms spring from no carping or illnatured spirit, but are dictated by an earnest desire that at no distant period we may possess a really complete manual of Irish antiquities, free from the defects upon which we have commented. We trust that he may be the compiler of it, since the present volume manifests his close acquaintance with, and his admiration and love for the subjects of which such a work would treat.

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*Remarks on Christian Gravestones, with working Drawings.* By the Rev. ECCLES J. CARTER, M.A. London: Masters.

WE have delayed for some time noticing this book, from an unwillingness to speak our mind in a way that would pain the author, who is well known as a zealous ecclesiologist and as secretary of an architectural society. But both fairness as critics and the true interests of our science compel us to defer no longer the expression of our very grave objections to this work.

The subject of Christian Gravestones is one in which we have ever taken the deepest interest. Years ago, and long before any other persons in our communion had turned their thoughts in that direction, we had actually given designs for monumental crosses. (*Ecclesiologist*, vol. ii. p. 60, for November, 1842). Nor since that time have we ever neglected the subject. It is remarkable that the beautiful external high-tomb from Bredon, near Kemerton,—since given in the *Instrumenta Ecclesiastica*,—had served as the model for one actually erected by us at Cambridge long before it was published in an illustrated contemporary. Since that time we have issued working drawings of examples of all kinds of monumental crosses in the series just referred to. We do not mention this in boast, but to prove that we are not incompetent to speak on this matter.

In the meantime excellent service was done by others, such as Mr. Paget and Mr. Armstrong;—and in a peculiar way by Mr. Markland



in the same direction. These gentlemen issued their publications without connexion with us. We have always sympathised with and commended their efforts, even though we have thought that objections might justly be brought against many of the designs which they had accredited. This is not strange; for of all artistic difficulties, that of designing a monumental cross to serve as a headstone seems to us one of the greatest, as we trust to make intelligible. There are many kinds of crosses, as was shown at length in a paper in our last number. We may enumerate gable-crosses, sanctuary crosses, village crosses, besides upright monumental crosses. Monumental crosses may be of stone, or wood, or metal. In this country also very few upright monumental crosses of stone remain; none of metal or wood. Abroad stone crosses are very rare, and the few we have seen are worthless as models. Foreign cemeteries are usually crowded with cheap wooden or metal crosses, nearly all alike, and all ugly. And with us how nearly alike are the miserable headstones of a village churchyard! The truth is, there is no great need for much diversity in sepulchral memorials; and if we could but be contented with a few good types of head-crosses, there would not be any room for such attempts as those in the work before us; the spirit of which is to provoke a craving after variety, although it is obvious that the peculiar conditions of such memorials being considered, their forms cannot be much multiplied without running into fantastical excess. We are limited by the nature of the material, by the necessity of greater solidity than would be required,—for example—in gable-crosses, and by the want of some plane surface for inscriptions; as well as by the natural feeling either of modesty or uniformity which prescribes a certain limit of size. And it will be found by any one who should carefully examine the numerous designs lately put out in different quarters, that very few indeed are absolutely satisfactory. Some, indeed, for which our own society is responsible, are justly open to unfavourable criticism.

But difficult as the task is, candour compels us to say that Mr. Carter has been singularly infelicitous in grappling with it. He does not, indeed, lay claim to originality, but even in the easier task of copying and adapting, he has shown a great want of knowledge of proportion, and so in altering he far too frequently mars his models.

But we chiefly blame him for failing to see the distinction between upright headstones and sanctuary crosses. He has absolutely given as a headstone (No. 9) "a cross of Kilavoir, in Argyleshire." "On the original, a staghunt is carved on the lower part, &c." "The section given at A is merely a guess, as it is not possible from the drawing in the *Archæologia* to understand what the lines are meant to represent." This ancient and *per se* interesting cross, is proposed at a reduced scale as a headstone; all its reliefs omitted, a vulgar moulding guessed at, and only its ungracefulness of outline preserved. A cross of great antiquity commands our respect, but it is preposterous to copy now all the grotesqueness of rude ages.

No. 11, a sanctuary-cross from S. Stythian, Cornwall, is similarly treated. This appears to be a Romanesque example: but—for all that—Mr. Carter thinks it fit for the nineteenth century. And this

is not a "working drawing" at all: it is a mere coarse sketch; absolutely impossible to be worked from. All that is done is to compress into about three feet ten inches a height of probably seven or eight feet. The effect of the chevrons so compressed, in execution, would be ridiculous. This thing is to be eighteen inches thick. Let any one but picture it!

No. 12 is worst of all. It is an idea of Mr. Carter's borrowed from an ancient fragment in Ireland; simply ludicrous, painful as it is to say so in such a connexion. There are on it a "crown celestial" balancing the crown of thorns; in the middle the monogram *ihc*; above it, the monogram *XP*. Such mouldings as are indicated, such a base, such a shape of the whole design, would seem more worthy of a village stonemason than the secretary of an architectural society.

Besides these there are some flat stones, very ill drawn. But we have said enough. With very good intentions Mr. Carter has failed in execution. We cannot but regard his publication as a very solemn warning to amateurs not rashly to attempt what belongs to architects, and architects only,—the production, that is, of a book of working drawings. *Ne sutor ultra crepidam* is not too threadbare to be very true. Amateurs may do a great deal which architects cannot, and *vice versâ*; but there is a great risk in either trespassing upon the other's limits.

*Christian Memorials, designed and drawn on stone.* By WILLIAM OSMOND, JUN., Sarum. Parts I. and II. 4to.

THIS again is an attempt more to be praised in its intention than execution. Each part contains four crosses, all drawn to an uniform scale; but one only is a working drawing, although all profess to be so. Seven are upright crosses—all borrowed from published examples, and none of them above mediocrity, while some are decidedly unsuccessful. The eighth is the Bredon tomb, with some modifications decidedly for the worse. What was the use of publishing this, we do not know, when better working drawings were in existence; each number of this series being also of the same price as the numbers of our *Instrumenta Ecclesiastica*: a proof by the way of the great cheapness of our series, in which six copperplates with letter-press are provided for the same price as these four inferior lithographs without descriptions.

Some forms of inscription are given, to which we must object. For example "M. S. John White," is an unfortunate mixture of Latin and English: and again "H. S. E.—Edw. Govis—R. I. P." Two others have texts of Scripture. Mr. Osmond promises an alphabet in the next number.

*The Monumental Brasses of England*: a series of engravings on wood.

By the Rev. CHARLES BOUTELL, M.A. Parts I. and II. London: Bell, 1848.

*Monumental Brasses and Slabs*: an historical and descriptive notice of the incised monumental memorials of the Middle Ages, with nume-

rous illustrations. By the Rev. CHARLES BOUTELL, M.A., Rector of Downham Market, Norfolk; one of the Secretaries of the S. Alban's Architectural Society. London: G. Bell, 1847.

WE really owe Mr. Boutell an apology for not having sooner noticed the last-named work. He has established a reputation as being one of the most skilful antiquaries in this department, and leaves to the critic little to say beyond a strong recommendation of his volume. The study of brasses has been the means of introducing to our own more peculiar studies many of our very best ecclesiologists. Nearly all of them, indeed, have passed through the brass-rubbing stage; and perhaps this is a necessary branch of such an education in order to give correct ideas of costume, church-vestments, and heraldry. But few do more than pass through it: the incomparably more important domain of architecture, and the ritual whose handmaid it is, opens before them; and we do not wonder—nay, we think it the almost necessary consequence—that our students desert their brasses for ecclesiology. Mr. Boutell, however, is content with the branch of archæology which he has so ably and usefully illustrated; and in this capacity he claims our notice, and deserves our best thanks and commendation.

The volume comprises the substance, enlarged and improved, of three papers read by the author before the S. Alban's Architectural Society; and is profusely and beautifully illustrated with engravings on wood and stone. The order is not very perspicuous. We have first of all a description—interesting enough—of the Flemish brasses known in England, and of some foreign examples: among which we do not see noticed a very interesting one in Amiens cathedral. Next military brasses are discussed, the changes of armour being excellently illustrated. The wood-cuts of Sir John de Cobham's brass (page 53), and the two on page 54 are, however, too small to be of much use or to match with the many other most successful engravings. The Messrs. Waller are very deservedly praised for their skill in engraving and restoring brasses. We gather that a peculiarly interesting brass of Sir William Bagot and his lady, A.D. 1407, in Baginton church, has lately been restored, with proper colouring, by these gentlemen under the present Lord Bagot,—an example which should be followed in other cases. We confess to being amused at reading (page 65) of a small label showing the name of the dog lying at the feet of Sir Bryan de Stapleton to have been "Jakke." Mr. Boutell also mentions another case, of Lady Cassy's dog, in her brass at Deerhurst, named "Terri." The brasses of many ladies are of course considered in connexion with their husbands: other female figures form the next part of this Manual, and not by any means the least interesting part. Nearly every kind of mediæval head-dress will be found here vividly depicted.

The most interesting group of monumental brasses, the ecclesiastical, is perhaps the least fully illustrated, which we cannot but regret. This is, indeed, the least satisfactory portion as to letter-press also of Mr. Boutell's volume. Many of the figures of ecclesiastics are only partially given: which is particularly disappointing in his last example. Here

done

we have the mere head of Thomas Leman, rector of South Acre, Norfolk, who died in 1534, and who is represented with long hair covering the whole of his head. "In the year during which he deceased," remarks Mr. Boutell (page 106) "the authority of the Pope in these realms was formally renounced by parliament, and consequently the tonsure was no longer retained by the Clergy." Now the rest of the dress of this Priest would have been very interesting: and our curiosity is the more inflamed by the top parts which are indicated.

Next follow a few brasses of civilians; and then demi-figures, which surely ought to have worked up under the general heads instead of forming a separate section. These are succeeded by "Miscellaneous Brasses"; such as crosses, chalices, brackets, hearts, shrouds, &c.

We cannot follow the author into his very interesting description of other details. We must, however, protest against "palimpsest" being considered a good epithet to describe brasses engraved on both sides. We think that an *onus* lies on archæologists to find a better term. The notices of engraved slabs, foreign as well as English, are well written. The author does not seem to be aware that many most interesting specimens of this kind of sepulchral memorials remain in some of the older churches of Rome: for example, in S. Sabina and S. Martino ai Monti.

Mr. Boutell has added an appendix containing a classified list of some of the finer brasses, a treatise on some German slabs in low relief; another very good one on contractions in inscriptions communicated by the Rev. Dr. Jacob, a glossary, and chronological and topographical indices of the whole volume.

To such a work as we have described the series of monthly parts, containing twelve separate brasses, of which the issue commenced with the present year, forms an excellent sequel. The engravings are on wood, and most creditably executed. We have only to regret that some of the larger brasses are obliged to be so much reduced to suit the octavo page as to become scarcely clear, especially in the legends. This remark applies to the examples of Sir John Lysle—details from which, indeed, have to be given in a separate plate—and of Sir William Cook, from Milton next Cambridge, both in Part I. We must mention as particularly beautiful ecclesiastical brasses, those of Thomas de Hop, from Kemsing, Kent; of Henry Martin, rector of Yaxham, (with his crossed stole showing under his cope); of Edmund de Burnedisshe, John Lumbarde (from Stone, Kent), and Edmund Assheton, rector of Middleton, Lancashire,—a late brass dated 1522, and representing him in alb and chasuble, without apparels, maniple, or stole! We conclude with earnestly wishing Mr. Boutell every success.

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*The Bell: its Origin, History and Uses.* By the REV. ALFRED GATTY, M.A., Vicar of Ecclesfield. London, Bell, 1848, (pp. 117.)

THE author of this agreeable little work is known among ecclesiologists for a creditable restoration of his church. Some letters which he



wrote for the *Sheffield Times* about bell-ringing, were afterwards collected and published in a brochure ; which having been soon sold off, another edition has appeared in a more dignified form. It is certainly an amusing and very readable book, enlivened by many anecdotes pleasantly told. And there is also a good deal of information in it; for instance, about the ingredients of bell-metal, and the whole process of casting ; which we wish we had space to extract. We have occasionally to lament a rather painful tone. The baptism of bells, of course, gives an opportunity for some astonishment that people could be so superstitious. The author speaks of "the homelier rite now generally administered in England, in place of the religious ceremony of baptizing bells" (p. 25). Let us see this described (p. 29). "Then commences the profane christening. In one of the bells which has been inverted for the purpose, mine host mixes a motley compound of beer, rum, &c., which is liberally dispensed to the good-humoured bystanders. The bell-founder's representative is busy on the occasion, and in the treble has a more delicate mixture, from which he offers a libation to the more distinguished persons in the company. Thus the festival proceeds, and if timely arrested, no evil can arise from it—indeed, the bells ascend in due course to their lofty settlement, with more hearty good wishes from the people than if it had not taken place ; and we see nothing in all this, to make us sigh after the faith of our forefathers." Possibly : but we think that the feeling which can even tolerate "the profane christening" is not in a position to sneer at the consecration of bells.

The following fact is curious :—"We know of no regular peal being hung in England before the year 1456, when Pope Calixt III., sent a peal of five to King's College, Cambridge, where they hung for about three hundred years." How discreditable for the College to have parted with them ! To Cambridge, however, belongs the honour of inventing change-ringing. We must quote an animated description of the feats of a set of "youths."

"Nothing, therefore, is to be done, but to convey the reader up the dark, narrow, winding and worn stairs of the church tower, into the bell-chamber itself, where eight stout young men, stripped of coats and waistcoats, are standing in a circle, rope in hand, ready for a merry peal. What a neat and nervous effort is that, by which each straight stripling in his place, handles his rope, like a well accustomed plaything, and shows by a stroke or two, that he is master of his bell. The ropes hang through holes in the bell-chamber ceiling ; and when touched by the ringer's practised hand, the brazen monsters groan in their airy loft above, as they begin to swing on their gudgeons. It is like the first growl of the lion, when the keeper stirs him in his den—but there is no use in their resisting. One moment more, and the ringer has dropped his bell one half-pull, and set her the next—all eight are now fairly raised—hand, ear, eye, and heart of every ringer, are intensely strained and engaged in the work ; yet, cool withal, no hurry or disorder appearing—and through the whole tower there begins to ring a glorious din, which, with the creaking of the wooden bell-frames, and a shaking of the very building itself, much reminds one of the noise and recoil of a battle-ship, when she opens her broadside-fire. Now is the mo-

ment for the spectator to hurry up the broad ladders into the belfry, to watch the wild summersets performed at intervals by every bell in the peal. For a moment the bell rests against the slur-bar, turned completely upwards; and the next it swings down, and is immediately turned up again on the other side,—the clapper striking as it ascends. Poor fellows! see how they whirl upon their axles. The gazer almost sickens as he watches their extraordinary revolutions and tossings: but the ringer's heart is merciless—and when you look at the wretched bell, as at 'a thing of life,' and almost expect it to drop motionless and dead on the stocks, a 'cannon' is suddenly struck on all eight at once, as if to rouse them afresh for the course of seemingly interminable changes which immediately follow. Henceforth the bells appear to roll about in frantic disorder; and stunned by the noise, chilled by the draughts of cold wind, and shaken in nerve by the reverberation, the spectator descends with careful steps from the tyro-vist to the belfry" (p. 61).

The author describes the tolling of the great bell of S. Paul's, on occasion of the death of George IV. "The day that we recall, was extremely sultry; the atmosphere was heavy, and charged with electricity; the windows were thrown wide open to catch any chance breeze from the river. . . . With ponderous stroke the bell tolled; and the sound spread like the angry rolling of distant thunder over the whole metropolis—a dull booming tone, which seemed to vibrato through every building and on every nerve. A minute passed, and the sound had died gradually away, when another tremendous stroke on the bell was heard, and the noise seemed to roll as before, over the whole city, like the unfolding of a thunder-cloud. At each repetition of the tolling, the impression from it became more powerfully awful. . . . [The tollings] seemed to be charged with a message of irresistible evil: they carried you involuntarily to the chamber of almighty death: they might have been the herald of national pestilence—you might have yielded minute after minute to their monstrous power, until you fancied the 'crach of doom' was coming. Aided as it no doubt was by the peculiar state of the atmosphere, we own that we have never felt a more dispiriting influence from any earthly sound" (p. 87). There are numerous other passages strikingly given, for which, however, we must refer our readers to the little volume itself.

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*A Brief History and Description of the Cathedral Church of S. Peter, Exeter.* By J. W. HEWETT, Trinity College, Cambridge; Honorary Secretary to the Cambridge Architectural Society. Exeter: Holden. Pp. 32.

THIS is a successful attempt to provide a careful and scientific description of the cathedral, which should supersede the ordinary twaddle of guide-books. Perhaps it may err in the opposite direction: for we doubt if any one would consult it except to get at bare facts. There is a ground plan, and a collection of chronological lists of considerable

value; and the history is very succinctly given. But the author cannot help being more profuse upon such a provocation as this: "During the commonwealth the cathedral was divided into two portions by a brick wall, erected, as it would appear, upon the rood-loft, blocking also the entrance to the choir-aisles. The nave was called *West Peter's*, Stukeley or Stucley, a notorious 'Independent' preacher, and Cromwell's chaplain, exercising his ministry therein 'in the congregational way'; the choir was termed *East Peter's*, and profaned in similar manner by Thomas Ford, a Puritan. These men had 'great quiet and comfort' for about ten or twelve years, but were happily ejected at the Restoration," p. 17. The account of the magnificent establishment of the cathedral before the Reformation contrasted with its present most insufficient staff is painfully interesting.

The author uses our own nomenclature. We regret to see a note in page 24, calling the "triforium" an absurd name, and recommending "blindstory." We cannot think the latter word a happy one; and the other, if its derivation be obscure, is generally understood and has been adopted by foreign ecclesiological writers in several languages.

There are some very earnest remarks about the meanness of the choir and the need of restoring its use to the nave, with which, of course, we sympathise: but we do not feel quite sure whether it is wise to recommend the demolition of the present screen.

#### ECCLESIOLOGICAL NOTES.

*S. John Baptist, Newton Nottage, Glamorganshire.*—This church, situated close to the sand-hills on the Bristol Channel, has probably been very little visited, nor is there anything in its external appearance very remarkable except its tower, which has a packsaddle roof, the east and west sides having gables. The tower is generally rude in its construction, with small openings and some of them now closed, and under the parapet the plain corbel table usually found in the towers of South Wales; the west door however is of more elegant and finished character, having a high ogee canopy flanked by pinnacles, and enriched with crockets and a large finial, the foliage of which is arranged so as to form a cross. The mouldings are good, and there are small shafts stilted on a stone ledge. The whole of the church seems to be of Third-Pointed character, and it consists only of a chancel and nave, with a large south porch, now used as a vestry. It contains however one curious feature within in the curious stone pulpit, to which the original approach by a staircase within the wall still remains. The pulpit is against the north wall and of very unusual form, being semi-circular, though apparently of Third-Pointed date. It has round the upper part a cornice of foliage and grapes not very delicately executed, below which are sculptured three figures, representing the martyrdom of a saint, who is bound by the feet and placed between two executioners, one of whom is in the act of lifting a sword. This has also

been supposed to represent the flagellation of our LORD. The entrance into the pulpit from the staircase is under a flat arch which has a flowered moulding and sculpture in the spandrels with figures of angels. The staircase is entered by a door in the wall having a flattened trefoil head, which also communicates with the rood-stairs, which are perfect, as well as the rood-door above. There is nothing else remarkable in the church except the altar, which consists of a very large marble slab, mounted upon solid masonry, but apparently of no great antiquity. The slab does not appear to be an original altar stone, as there is no trace of the crosses.

*S. —, Haddington, Scotland.*—This fine church, we believe, was formerly collegiate; and notwithstanding the ruinous condition of the choir and transepts, still presents one of the most considerable specimens of ancient ecclesiastical architecture in Scotland. Perhaps even among Scottish churches this one may be said to have a large share of the foreign peculiarities of style which we once noticed. It is wholly and uniformly Flamboyant, widely differing from English churches, yet it wants one marked foreign feature, viz., the apsidal east end. The church is on a grand scale, of cruciform plan, with a central tower, and aisles to both chancel and nave. It stands within a spacious burying-ground quite detached from the town, and in a pleasing situation near the river, and some picturesque effect is derived from the curious admixture of red and grey stone in its outer walls. The whole of the choir, and transepts, and tower are unroofed; the nave is occupied as the parochial place of Presbyterian worship, and *as such* is kept clean and in tolerable repair, but its pueed, galleried, and altarless interior presents a dreary spectacle to the ecclesiologist. The arcades of the nave are very fine and lofty, with five bold pointed arches on each side, rising from clustered piers, each of four shafts, with capitals of foliage continued all round, except in one case where the capital is plain. The shafts intended to support the original groining remain, but the present groining is of plaister and quite modern. The clerestory windows are of two lights; those in the aisles of three, all of a debased Flamboyant kind, and generally without foliation. The west window is very large, of six lights, and in two divisions, but by no means elegant. There are round arches to the window lights, and the west door is very singular, of the double kind, presenting two semicircular arches contained within a larger one, having fine and deeply cut mouldings containing bold foliage, and clustered shafts. The mouldings and details contrast oddly with the shape of the arch, but the same peculiarity will often be found in Scottish churches, yet perhaps there is no door of the kind so much enriched as this. The ends of the nave and transepts have a horizontal parapet, above which rises the gable, an arrangement by no means pleasing. At the west end the buttresses are surmounted by pinnacles. There is a cornice of bold foliage all round the exterior of the church, beneath the parapets; in the aisles of the nave are open parapets, which however seem to be of modern restoration. The four arches under the tower are very lofty, rising on piers of clustered shafts, alternately octagonal and circular. The tower is very un-English, and does not seem to have been completed. It has



on each side three long round-headed belfry windows with transoms, which are flanked on each side by a small niche. The windows of the transept come rather more near to our Middle-Pointed tracery than those in the other parts of the church. The choir has, as has been remarked, a flat east end, of which the window is rather small. This end has large buttresses finished by short pinnacles set on square embattled pedestals. The arcades within the choir are lower than those of the nave, and inferior to them in style. The clustered shafts of the groining still remain, and the windows of aisles and clerestory closely resemble those of the nave. The sacristy on the north side is covered in, and under it is the burial place of the Earls of Lauderdale. There is no trace of sedilia or piscinæ.

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### NEW CHURCHES.

*S. Paul, Bermondsey.*—We gave in page 110 of this volume a notice of this church, founded on a lithograph of the exterior, showing the east and north sides, which was in the main laudatory to Mr. Teulon, the architect, though containing the saving clause—"of course we know nothing of the internal arrangements." We have since seen the actual building, and in duty to the public must beg pardon for what we have said in its praise. To begin with the exterior. As we have said, the lithograph shows two sides. It would be difficult to give more; and those sides, as might be supposed, are the ones most in sight. Their material is stone. That of the remaining two is yellow brick. To proceed to the interior. The style, as we have previously stated, is transitional between First and Middle-Pointed. Accordingly the capitals of the pillars are Middle-Pointed in character. The bases, which are considerably stilted, are alternately Romanesque and nondescript. The prayer-desk faces west, and is supported by a clerk's desk. The pulpit (the best feature in the church, though not devoid of faults) stands at the south-west angle of the sacarium. Over the altar is a vulgar gilt representation of the HOLY SPIRIT. The seats are open. Galleries run round three sides of the church. The stone carving is executed very coarsely, which ought not to be the case, as the church was contracted for by Mr. Myers, to whom we have a right to look for carefully executed details. There is a pretence about the whole design which makes it far more repulsive to us than a church which is honestly cheap and bad. The money which it cost might have built a church good (galleries perhaps excepted) and handsome, and accommodating as large a congregation as the present one.

*S. Jude, Bethnal Green.*—This church, by Mr. Clutton, has been some little time built. The style adopted is German Romanesque, and the architect has endeavoured with the limited funds at his disposal, to give it some of the variety of outline observable in his prototypes. The church is cruciform, with two towers and spires at the west of the transepts in the angle between them and the nave. The apse

—of three sides—is more elevated than the remainder of the church. There are no aisles nor clerestory, but under the eaves we find external galleries; which occur frequently in German Romanesque, but which there is no reason to repeat in these times and in England. The wall is thickened under it;—the reason of this will appear as we enter. The internal effect is very peculiar, thoroughly un-English, but yet not un-churchlike. The nave—very broad—is spanned by a barrel-roof of stone ribs at certain distances, with timbers between. The lantern and apse have plaister groining. As we said, there are no aisles, but beneath the windows a narrow passage has been made in the thickness of the wall, opening into the church by a continuous arcade, and serving as a vomitorium,—a device more original than successful. The transepts contain galleries. The apse is lighted by two rows of windows. The ritual arrangements are not satisfactory. There are outside the sacrarium-rail three stalls on each side, but they are in practice useless, for prayers are read from a desk facing west, while in the centre of the lantern stands the font, with the kneeling stone on the east side necessitating the priest's turning away from the altar. The pulpit is on the south side. The seats are all open, but we observed with great disgust that some of the more aristocratic holders have begun unchecked to introduce the pew-system by extemporising doors, of which the one to the "Minister's pew" is far the shabbiest, apparently indeed knocked up out of an old luncheon-tray. Such a practice cannot be too severely noticed: this was the way by which open seats first grew into pews, and so, if it is left unnoticed, they may do again. With all its faults and irregularities, this church looks better than many a badly attempted Pointed church, and with reverent fittings, painted glass, &c., might be made to look somewhat impressive. This does not, of course, at all excuse Mr. Clutton for his adoption of German Romanesque. But we trust that he is developing into something better. The style is carried out in the schools adjoining. We were glad to perceive an unaffected use of brick in their monials. The material of the whole group is yellow brick, with some stone in the church. The programme of services affixed to the church is very scanty; which, if this or the other Bethnal Green churches are to do missionary work, is most deeply to be regretted.

*S. Simon Zelotes, Bethnal Green.*—This church, by Mr. Ferrey, is very commendable as one of the first churches, which have been built in London with an ecclesiastical intention; at the same time, there are faults about it which we must notice, if we mean to do our duty. The style is intended to be transitional between First and Middle-Pointed, but it fails from its want of amalgamation—some parts being purely First, and others purely Middle-Pointed. The design consists of a nave with aisles and clerestory, and a chancel without aisles, with a belfry between the nave and the chancel. This belfry is not at all felicitous. There are internally two chancel arches (the most western supported on corbels), which sustain externally, a small oblong towerlet, (its long sides being to the east and west,) of two stories, the lower one pierced with two lancets in its long, and one in its short sides, the upper story with one lancet in each side. The effect is far from

being good. It is clear that Mr. Ferrey had in his eye such rude devices as we find in Surrey and Sussex churches, and that he intended to produce a sort of idealised imitation of them, but they are difficult to be imitated, and such should especially not be attempted in a town church. The clerestory contains five windows on each side, two couplets and a lancet, and two quasi-circular lights, a trefoil and a quatrefoil respectively, each pierced in a circle of stone. The overstraining after variety manifested in this, is as obvious as it is unsuccessful. We can hardly overstate the unpleasant effect of these two singularities interrupting the series of clerestory windows, incongruous in dimension and in design from the others. The large body of smoothed stone which each presents is in itself an eyesore. The windows of the aisles are early two-light Middle-Pointed. There are west and north doors. Internally the church consists of a nave and aisles of five bays, of the space between the two chancel-arches, which is in effect the chancel, and the architectural chancel beyond, of which the eastern portion is used as the sacrum. The pillars are circular. The font stands to the right of the north entrance. There are western galleries to the nave and aisles:—otherwise the church is free. The seats which are all open run through into the aisles, leaving merely an external passage between them and the walls. We do not like this plan. The reading-desk stands between the two chancel-arches, to the north, facing south, with a lettern facing west. The pulpit is opposite to it, on the south side. The chancel has two windows of single lights (with traceried heads) on each side, and an east window of three lights, with not very good tracery. It has a single bench on each side, how used we do not know. The sacrum-chairs are placed sideways, against the north and south walls respectively. A cross with the monogram, is illuminated on the east wall over the altar. The bell is honestly rung from the inside of the church, in a sort of chamber at the east end of the south aisle. The sacristy is on the north side of the chancel. This church is decidedly a developement in the right direction.

*S. —, Highbury.*—To give a lucid description of this church, even in its present incomplete state, is a work of no ordinary difficulty. When we tell our readers that it is a flowing Middle-Pointed cruciform church, with aisles and clerestories to nave, transepts, and chancel,—a three-sided apse beyond, and an incipient tower in the angle between the aisle of the south transept and the nave, they will anticipate a structure of no little grandeur as to dimensions;—although in reality the building is of inconsiderable size;—but we shall still have left its most striking feature untold. Have our readers ever seen Ely cathedral? They will find there a central octagonal lantern,—so they will at Highbury, with this difference, that whereas the lantern at Ely rises into a tower, that at Highbury terminates abruptly in a flat ceiling of a decidedly domestic character, and in a—we suppose—lead flat above, hidden behind the parapet. The greater proportion, moreover, which this bears to the whole mass in one case compared with the other tends to increase the difference. When we saw the church the pillars of the interior were in the unadorned simplicity of their native brick, and so we cannot par-

ticularly describe them. We are sure that a sufficiency of plaister will be applied: and we hopefully presume that it will be run into Middle-Pointed bases and capitals. The tower is of the thinnest, but there is a double west door. What the internal fittings may be we do not know, but we very much dread that so preposterous a plan betokens that the church will be treated by Mr. Allom, its architect, as a mere auditorium: though we must remark with pleasure that there are no symptoms of any but a western gallery. The church runs north and south, though the site would perfectly have admitted of correct orientation. Unsatisfactory and ostentatious in itself, this building is yet a hopeful sign of the times, showing as it does that preaching-houses are being decked out in the trappings of real churches. But this entails our speaking strongly for fear they should be mistaken by the million for churches built after an enlightened fashion. We do not wish to be severe upon the architect, but we do say, that the person who is competent to apply, as Mr. Allom does, the details of old churches, is competent and ought to apply their forms. We hope to notice Highbury New Church again, when we shall be able to describe its fittings. It is most beautifully situated on very lofty ground, above a small public park, which makes its faults more annoying.

*S. Michael, Ottery S. Mary, Devon.*—This church we are happy to say shows an improvement in ecclesiastical architecture. It consists of nave, chancel, south porch, and sacristy. From east to west, within the walls, it is fifty-nine feet four inches long, and twenty-four feet in width from north to south. The triplet at the east end, north and south chancel windows, and the two lancets at the west end are filled with stained glass by Mr. Wailes: the other windows in the nave with flowered quarries. The pulpit and font are of Caen stone, and a wooden eagle lettern stands on the chancel step. The chancel and nave are of the same internal breadth, (and no external separation is visible,) which is an arrangement to be regretted. The pulpit is wrongly placed, being in the south-east corner of the nave. An unpretending campanile, furnished with three bells, surmounts the west gable. The arrangement of the roof, which is high pitched, is good. That most ornamental and useful appendage to a churchyard, the lych-gate, is in its proper position. The architect is Mr. Wollaston.

*S. —, Priestwood Common, Bucks.*—A correspondent has forwarded to us a sketch of a chapel, with a school, and (apparently) a parsonage, designed for this locality by Mr. Lamb. We cannot speak strongly from so simple a drawing, but we must express our dissatisfaction. The picturesque is the one thing aimed at. The chapel has a chancel at each end,—seriously: at least we cannot otherwise explain the design. The style would seem to be Third-Pointed, meant to be made more picturesque by unusually high-pitched roofs; and disproportionate pedimented buttresses. The other buildings are pretty, but the chapel is most unsuccessful.

*S. —, Falkland, near Halifax, Nova Scotia.*—The quarterly paper of the Society for Propagating the Gospel in Foreign Parts contains a wood-cut of this new church, which we are very happy to see is really like a church. The plan consists of a nave with bell-turret, and south



porch, and a well-proportioned chancel. The style is Middle-Pointed. There are two two-light windows in the south side of the nave, and one of one light at the south of the chancel. The east window is of three lights. The bell-gable is sadly too lofty, and is situated a little east of the west gable. The roofs are of a lofty pitch, as the climate requires. This church was built in 1846, by the exertions of Viscountess Falkland and other ladies, for the village of Falkland, a poor fishing place. All the sittings are free. We should imagine that the design (which we can hardly judge of by the wood-cut) would admit of criticism, but we should not like to criticise such a first attempt.

*Parsonages.*—Mr. Carpenter has favoured us with an opportunity of inspecting his designs for two Pointed parsonages: one at Monkton Wyld, in Dorsetshire, the other at Buxted, in Sussex. They are both very successful in our opinion, in producing a pleasing and uncommon outline and general religious effect, without any exaggerated "Gothicism." Still we desiderate rather a more decided type for this sort of domestic Pointed. Most of the specimens we have seen, which aim at anything better than late Third-Pointed, seem rather timidly to avoid glaring faults, than boldly to seize the spirit of the earlier style. Nuremberg should be more studied by our architects. Even in the best modern parsonages Third-Pointed forms and details creep in wherever they can: or sometimes the forms with better details: and a very mixed effect must thus result. The foliation of windows seem to be a great modern difficulty; we suggest that there are ancient examples of square-headed openings with Pointed exterior hoods, leaving of course a kind of tympanum between the arch and the actual orifice. In a small window, which must wholly open, is not this the only available form? Mr. Carpenter excels in his treatment of a domestic oriel, we think, although with a natural tendency to enrich it disproportionately to the rest of the building. In modern designs generally the lowest stage is the most enriched, the upper story being plain in comparison: in German and Italian domestic Pointed, on the other hand, the ground floor is often quite unadorned, in contrast to the more elaborate higher floors. But this may be because of the danger of the lowest stage being injured in the streets of a town, and so need not apply to a rural parsonage. The whole subject demands more investigation.

*New School, Cold Waltham.*—Mr. Woodyer has designed a compact and satisfactory school for 70 children, in size 30 feet by 14 feet, with a master's house and class-room attached. The height of the school-room to the ridge is about 23 feet: the roof has two dormer-gables for ventilation. The style is Pointed, not without some very late features: but a chapel-like effect has been altogether avoided. The contract is for £381.

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## CHURCH RESTORATIONS.

*S. Philip, Dalston.*—We were at first doubtful whether to notice this under this head, or that of new churches; as, however, it has been built some time, and has so little in itself to recommend it, we think

the present the most fitting place. The building itself is a specimen of the cheap First-Pointed of some few years back, with enormous lancets, two at the west end, couplets at the sides, and a triplet to the east; and is divided internally into a nave and aisles, by iron posts reaching to the roof, which has some sham beams painted on it. The only merit about it, is its being built of honest brick, not disguised by cement, nor made flaunting by dressings of stone. Originally the reading-desk and pulpit were two pulpits projecting from the wall on either side of the east window. These were removed last year, and a little chancel formed by raising a platform on three steps, containing to the north a prayer-desk looking south, and a lettern turned to the west, of carved oak, while to the south a pulpit of oak upon a stone base adjoins it. The sacarium, on an additional step, has an iron rail. The chairs are placed anglewise. In the east window is quarry glass with coloured borders. The font stands at the west end. Such an instance of ameliorated fittings was pleasing to us, particularly as we had no idea that we should find any thing to praise in the church when we entered it. Mr. Hakewill was employed upon them.

*S. Paul, Shadwell.*—This is a most satisfactory restoration, as showing what can be made of the worst church by a judicious redistribution. This church which was rebuilt in 1820, in the Italian of the day, is almost square, and had till lately, galleries running round its four sides, the organ standing in that to the east. In the centre of the eastern wall, was a door, and under the eastern gallery seats were placed, the altar being protruded westwards. In front of the altar, to the north, was a portentously large reading-desk—and the pulpit stood to the south of it. Such was the church, which Mr. Butterfield was called upon to re-arrange. The eastern gallery has been cleared away, and a wall built across the eastern portion of the church, with a chancel arch in the centre, between which and the east end the chancel and sacarium are formed. We need not say that the eastern door has been done away with. On either side of the chancel a vestry has been formed. The original reading-desk now stands on one side of the chancel, and, having been vastly cut down, forms stalls for two of the clergy—a copy of it standing on the opposite side. The altar, of wood, of a massive construction, stands against the east wall, over which an equal Italian triplet has been made, and filled with painted glass, by Messrs. Ward and Nixon, representing Our Blessed Lord in Majesty between S. Peter and S. Paul. This is a fresh proof of what we constantly affirm—the applicability of painted glass to Italian architecture. The pulpit is now placed to the north-west of the chancel-arch. The seats in the remaining galleries have been ranged eastwards. The font of the original church, of marble, of an octagonal shape, and Italianising design, had on the rebuilding been consigned to the vaults, a basin on the altar being when needed substituted. It has been replaced at the west end of the church, and furnished with a drain and cover. This is altogether a very felicitous rearrangement, and will we trust be extensively imitated.

*Holy Trinity, Marham.*—Three painted windows have just been put up in this church. That nearest the east, intended as a memorial-

window, contains in the lower compartments the Entombment and Resurrection of our LORD; and in the upper, angels bearing on scrolls the legend—"I am the Resurrection and the Life, saith the LORD." The upper lights of the other windows have also angels; and the lower ones are filled in with pattern, crossed by legends such as—"The rich and the poor meet together: the LORD is the Maker of them all." Mr. Warrington is the artist.

*S. Mary, West Horsley, Surrey.*—The north aisle of this church is to be rebuilt, in good Middle-Pointed, by Mr. Woodyer. It has a separate gable, as had the former structure; two windows, of two trefoiled lights, on the north side, besides a north-west porch; a three-light traceried window at the west end, and in the east gable a large round window of eight radiating trefoiled lights inserted within, and nearly filling the frame of, an ordinary Pointed window. This is the most questionable part of the design. The architect defends it on the score of the peculiar position of the church, which is on the side of a hill, the ground sinking rapidly away at a short distance from the east end. Hence a view of the east end from anything like a common level can never be had, nor a full one from any part except in the churchyard; and Mr. Woodyer thought that the tracery of an ordinary window (the head of which alone could be commonly seen) would be ineffective, but that the more solid radiation of a wheel window would be conspicuous enough to assert its importance in an eastern view, and would be more complete in itself. We are scarcely prepared to give a formal sanction to this, though we think the expedient a life-like and pardonable one. We think, however, that there is no question but that such a window should be wholly distinct, and not inserted in a pointed hood and frame; and we ourselves should have set it yet higher in the gable. The new porch is particularly simple and good, and the whole restoration strikes us as showing a vigorous and unhackneyed hand.

*S. Martha's Chapel, Guildford.*—Many of our readers will remember the picturesque ruined chapel occupying the very summit of an isolated hill near Guildford, reputed to be the highest ground in the county of Surrey. They will hear with pleasure that this ruined chapel is to be restored to its sacred purpose, and that the necessary works have been intrusted to Mr. Woodyer. The ruin exhibits a cruciform plan, between eighty and ninety feet long, internal measure, and about forty-two feet across the transepts. There are no aisles, but a central tower. The style is Romanesque, except the chancel, which is Middle-Pointed; and there are traces of a Middle-Pointed window in the east wall of the north transept. These clues are, most judiciously, to be copied in the restoration. Nothing can exceed the simplicity of Mr. Woodyer's designs. The west, north-west, and south-west doors are to be renewed without any pretension, and a few small round-headed lights are inserted, where it would seem that there had been originally windows. So plain is it that the whole north elevation exhibits nothing but one light in the transept, and three in the nave, divided by the door, with the chancel-side perfectly blank. It is remarkable that, though the building was so small, there was a fourth door, west of the south transept! The east window of the chancel is of three trefoiled lights,

with a trefoiled and triangular figure (a common Surrey feature) in the head. Three unequal trefoiled lights under a segmental hood, form the east window of the transepts. The roofs are of good pitch, without parapets; the central tower will be either a low structure covered by an eaved pyramidal head, or, if funds permit—which is most earnestly to be hoped, considering the importance of outline in such a conspicuous position—will have a belfry stage, with a small chevroned Romanesque light on each face, and a parapet with a pyramidal capping within it. Inside, the four tower arches are slightly Pointed, of Transitional kind, the north transept one alone having reeded caps. The nave has tie-beams, collars, and king-posts, the chancel collars and arched braces. The ritual arrangements exhibit a sacarium raised on three steps: longitudinal stall-like benches in the chancel, and some seats in the nave and north transept: the south transept, screened off, will be reserved for the use of the priest, which is necessary as the hill top is more than a mile from the nearest house. A pulpit of stone, south-east of the nave, and a font are designed in Romanesque, which is, we think, scarcely necessary; nor, as might be expected, do the designs for these seem very successful. The detail however of the woodwork is ably treated.

*S. Michael's, Stoke Prior, Worcestershire.*—The vicar has issued an appeal for aid to the funds required for this work. His statement gives the following particulars: "The contemplated arrangement comprises the opening of the south transept, at present bricked out from the church; the removal of the organ gallery, (the light from the west window being by its present position obscured,) the organ to be placed in the transept; the restoration of the open roof; the erection of substantial oak seats instead of the present square pews, whereby eighty additional free sittings will be obtained, and room for thirty children; the entire scraping of the walls and arches from the whitewash and colouring with which at present they are covered. Encaustic tiles for the altar, and painted glass for the east and west windows, are among the desiderata which it is hoped to be able to provide when the more important part of the work is accomplished."

*S. Mary, Sileby, Leicestershire.*—The vicar has recently presented a new east window, (the old tracery having been demolished,) being the third which he has put up within the last few years. It is by far the best of the three, being a fair copy of the east window at Etchingham, Sussex. We have not seen it since it has been glazed, (our last visit having been just at the time that the tracery was inserted,) but we trust that it is by this time filled with something better than the miserable glass of the other two. At the same time, though so great a step has been taken in the right direction, we feel it our duty to mention, though not without pain, that the western parts of the church remained, when we last saw it, in the same disgraceful condition which we described some years back. We cannot but fear that this is a case where æsthetics are preferred to reverence.

*S. Peter Port, Guernsey.*—The tracery of the parvise window in this church has been restored, and a window in the east wall of the south transept (which had been many years blocked up, but of which the tracery was preserved) has been opened. Two other windows have



been restored; the west one of the nave and the south one of the south aisle to the nave. The communion plate has been re-cast in more appropriate forms; and we are informed that the peal of bells is now chimed for service, instead of the tolling of a single bell.

*S. —, Ryde, Isle of Wight.*—Mr. Hellyer deserves much commendation for skill and taste in rebuilding the First-Pointed chancel of this church in a very simple and correct manner. The construction of the roof, apparently original, will be imitated. The east end having been quite destroyed, the new eastern triplet is an adaptation to the remaining parts of the ancient structure.

*Bristol Cathedral.*—The stove in the nave which the *Ecclesiologist* some time since animadverted on has been removed, and the hole in the vaulting filled up. The glass in the great eastern window has been cleaned and re-arranged; what was wanting replaced by fresh, &c. The screen beneath it has been partially cleaned.

*S. Mary, Redcliffe.*—About £4,000 has already been collected towards the restoration of this church. It has been expended—first of all in lowering the churchyard, removing the soil from the walls of the church, and in making drains round the whole of the edifice; then in thoroughly making good the whole of the roof of the chancel, re-leading it where it was necessary, in replacing the decayed stone of the Lady chapel, giving it a fresh casing in some places, and in restoring all the stone work of the (chancel) windows.

The screen which separates the chancel from the Lady chapel has been thoroughly put in order, and the former Grecian erection has been placed more to the west, to serve as an accompaniment to the temporary altar, likewise placed more to the west, while the chancel is thus entirely freed from disfigurements. The Lady chapel is to be made so by getting rid of the school forms and desks which now encumber it.

The screen, an open one, which divides the chancel from the Lady chapel, is to be filled with *plate glass*, while painted glass for the eastern window is in course of preparation from a design by Wailes.

Nothing has been done yet in the nave, which is still choked with pews; but the vicar has energetically set himself to the work of demolition by making his own the first example. There seems to be a very strong feeling in favour of the work in the parish and city, but unfortunately not strong enough to induce the merchants to spend the sum required for a complete restoration. We have long ago expressed our opinion that the architects engaged in this work do not deserve our confidence; but at present they have been able to do little that is open to question. The published report of their intentions we still must regard with strong disapprobation.

*S. Peter's, Howden.*—We have received a copy of the appeal which was put forth at the onset of this most interesting restoration, from which we learn that it is ultimately contemplated, in addition to what we have already noticed in our number for December as already effected, 1, to put stalls in the new chancel, (the lantern,) five on each side, from which the service is to be performed, a lettern being provided for the lessons to the west of the lantern, facing west, on the

south side ; 2, to fill the nave with open seats, the galleries being removed ; 3, to give the nave an open timber roof ; and 4, to restore the chapter house ; “filling the windows with new tracery, restoring the battlements, and putting on a new roof of oak covered with lead.” Messrs. Weighton and Hadfield are the architects employed. We are very glad to learn that so nearly a correct ritual arrangement is in contemplation as part of the restoration.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

IN answer to our correspondent “Try,” we must enforce the truth that there is in all sciences, just as much as in human life, a period of maturity graver and deeper than that of youth. The “short pithy” articles to which he refers were suited to our youth. We had then to force upon the public the conviction that there was a science of Ecclesiology. This we have long done ; and our present task is to develop that science when occasion requires. We still come out with “short pithy” articles when occasion calls for them ; but were we, in the present state of ecclesiological research, to devote ourselves to their systematic production, we should either become insufferably tautologous, or vexatiously flippant. Under either alternative we should have to abandon the higher, though it may be in some instances less popular work of endeavouring to build up for posterity a collection of ecclesiological documents possessing a more than temporary value. We can assure our correspondent and other friends who have written to us to the same effect that we acknowledge the weight of the reasons which they bring forward for a more frequent publication. We have ourselves considered them ; but for reasons which we cannot compress into a notice like the present, we consider that the plan which we have adopted is on the whole the best.

To a *Subscriber* we say that we never copy any accounts of Restorations from newspapers, although we occasionally gather facts which may seem to be of importance, or interest, from such sources.

Let *Ecclesiologist* favour us with any such contributions as those he praises, and he shall see whether “jealousy” will exclude them from our pages. Have we not from the first invited help from all quarters ?

Had a “*Member of the Ecclesiological Society*” written, not anonymously, to the Secretaries, he would have had most satisfactory explanations of all the subjects he mentions. The present number answers some of his questions. In reply to another, we may say that the last number of the *Hierurgia Anglicana* has been delayed, we are informed, in order to be enriched with some most valuable extracts only recently obtained, and its publication has been further retarded by the illness of more than one person concerned. Our Correspondent forgets that that publication, though compiled by certain Members of this Society, has no official connection with it ; and that our Committee have nothing whatever to do with its appearance or nonappearance ; the number however is, we are glad to hear, all but ready.

Another *Subscriber* will find several arrears of reviews made up in the present number. We do not profess to review books which are not sent to us: it may so happen that we never see them. On the other hand, books to which we may have access, we are always glad to—and often do—review, although never sent us by their authors or publishers.

We are informed that the custom of bowing to the altar is retained at S. Wilfrid's Thornton, Lincolnshire, among the principal inhabitants. In the same church, after the publication of marriage-banns, the clerk responds "God speed them well."

The Roman Catholics have just built a church at Hackney, dedicated in honour of S. John Baptist. It is of moderate dimensions, and consists of a nave, north aisle, and chancel. The style is intended to be Middle-Pointed, but there are decided marks of Flamboyant about the tracery: that of the west window especially is purely Flamboyant. The nave is furnished with open moveable seats of an ungraceful design. There is a chancel arch, and the chancel moreover is divided from the nave by a neat open screen, (like the one in the chapel near Pomfret given by Mr. Pugin in the *Dublin Review*,) surmounted by a rood with S. Mary and S. John. Though architecturally the portion beyond the screen would be called the chancel, it is ritually merely the sacarium, and never can be fitted as a chancel, for just east of the screen there are two doors, the one to the north leading to the sacristy (which is also entered by a door at the east end of the aisle) and the one to the south being the priest's door. The altar of stone is elaborately carved, very elaborately carved, for there is a 'subterredos' (to borrow a word from what seems an official account of the church.) Of course, if the altar is to be properly vested, this would be wholly unnecessary. On the south side there is a single sedile not at all happily treated; it is placed centrally between two single-light windows, and consists of a niche reaching down to the ground with a moveable oaken chair placed in it. What the use of this strange attempt after originality can be, it is impossible to say; the effect is unquestionably bad. To the east of the more easternly window is a neat piscina. In the north wall is a tomb destined to receive an effigy of the late bishop Griffiths. The chancel is paved with encaustic tiles, and all its windows are filled with painted glass of a good character, by Messrs. Ward and Nixon. The roof of the chancel is painted in polychrome. When we saw the church, there was no pulpit at all in it. The choir is placed in the most unecclesiastical position conceivable, on a platform at the west end, but we perceive by a notice in a periodical, that the architect was desirous of building a chamber for them over the sacristy. This would be better, that is all—both devices are quite foreign to the old idea of the *chorus cantorum*. The font stands just to the right of the north entrance, on it is a curious specimen of Latinity, "donantis" for "donatoris." There are preparations for building a south aisle when needed. The belfry is the least successful thing in the church. It springs from a corbel at the west end, but is so inordinately large, as to be a spire manqué. Indeed, it is quoted as the first spire raised in London by the Roman Catholics since

the Reformation. As a spire, it is too small ; as a bell-turret, preposterously large. The masonry is squared with painful regularity. The architect is Mr. Wardell, and it is, we are told, his first work. We must to his credit say that with all there is to criticise in it, it has a churchlike and pleasing aspect.

The editor has received a letter, from which he makes the following extracts :—

“ I went to Coyty, when I was in the country in the summer of 1846, and can attest the accuracy of the description in the *Ecclesiologist*. Coychurch I did not see ; but it is with reference to a peculiarity noticed in the description of it that I write this, thinking you may be interested to know of an instance in the same country of what I imagine to be nearly the same peculiarity. In the description of the church, at Coychurch, it is mentioned that at the west end of each aisle of the nave, is “ a curious window in shape of a quatrefoil,” which you say, “ you do not remember to have seen elsewhere.” In the little village of Llandough, about two miles south-east of Cowbridge, I observed a window of the same form, though not in the same situation. It is one of the humblest class of village churches, consisting merely of a chancel, nave without aisles, and south porch, with a belfry on the western gable. The window of which I speak, is in the south wall of the nave, nearly at the eastern extremity, and about five feet from the ground. Its diameter, so far as my memory serves me, does not exceed eighteen inches, measuring across two opposite foils. Higher up in the same wall, and above this quatrefoil window, is a narrow rectangular opening, trefoiled in the head ; and opposite to these in the north wall, is a window similar to the last. I noted them at the time as singular, and conjectured that they were intended as lights to the rood-loft and its staircase, though no such loft or staircase, or any screen, I think, remains now.

“ I merely write this under the idea that it may interest you, and may perhaps add to the examples you already possess of local peculiarities in architecture. During my short stay in Glamorganshire I visited several village churches, and observed many details in them differing from what I had seen in England, and I think that any members of your society, who may have leisure and inclination, would find much of interest, both as regards ecclesiastical architecture and natural scenery, which would repay an excursion into that part of Wales.

“ In the article on Ancient Crosses in the present number of the *Ecclesiologist* there are two or three references to the ancient cross at Margam in *Pembrokeshire*. I imagine this is a mistake, and that Margam in *Glamorganshire* is intended.

“ I remain, Sir, your very obedient servant,

“ FREDERICK ILTID NICHOLL.”

Received—R. T. W.

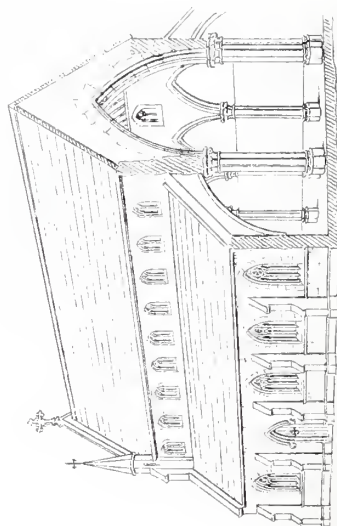
Want of space has compelled the postponement of several communications.

*Erratum* in page 259 (in our last number). For “ being insecure by a new dean,” read “ being made insecure by a new drain.”

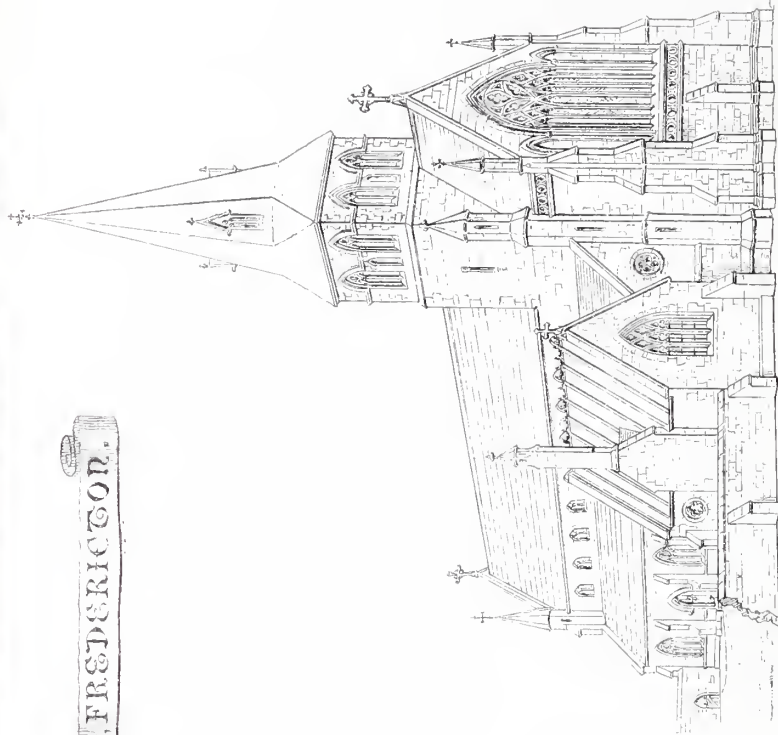




# THE CATHEDRAL, FREDERICTON.



THE CATHEDRAL IN ITS PRESENT STATE.



THE CATHEDRAL COMPLETED.

# THE ECCLESIOLOGIST.

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“Surge igitur et fac: et erit Dominus tecum.”

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(NEW SERIES, NO. XXX.)

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## ON THE USES OF PISCINAS.

IN our last paper on the Credence, we intimated a purpose of saying a few words on the uses of Piscinas, with reference to some misapprehensions which have prevailed respecting these appendages of the altar. Since we say *uses*, it will be perceived that we are not going to assert for them any one exclusive use; the notion that one only use was contemplated in them being among the misapprehensions which we wish to correct. The different purposes, which have been assigned to the piscinas of altars by ecclesiologists, are chiefly these:—1. The washing of the priest's hands directly; 2. the pouring away of the water in which the priest has washed, supposing him to have washed in a basin; 3. the pouring away of the water with which the chalice was rinsed after communion; 4. the pouring away of other substances—on occasions such as may occur to the reader without our specifying them—which reverence and decency did not suffer to be thrown into a common place. Now for all these several purposes have piscinas, at one time or other, and in one place or other, been used: and probably at no time, and no place, have they been used for any one of these purposes exclusively.\* If among all these uses—speaking of piscinas of altars generally, we were called on to specify that which we regarded as the principal and most ordinary purpose, we should name that which stands first in the above list;—the direct act of washing the priest's hands. Not that we would maintain this to have been their *original* use: for we think it probable that a drain of some kind,—perhaps in the floor,—

\* Goar, in his description of the arrangement of the Greek churches, (*Eucholog.* p. 15. edit. Paris. 1647,) states the purpose of the Piscina, generally, thus; “hæc nomina [piscina, lavacrum, et sacrarium] imponunt Latini loco, sacris ablutionibus, et cineribus rerum sanctarum igne consumptarum, et sacris denique reliquiis absumendis, deputato.”

which might be called *piscina*, was commonly provided, for the other purposes mentioned, before the piscinas, commonly so called, were constructed, in the position we usually find them, for the immediate purpose of washing the hands\*; though we must profess ourselves ignorant in what age they were introduced. But confining ourselves to the piscinas near altars, as they existed in the western Church from the eleventh century to the sixteenth, we think we might maintain that the act of washing the hands was the use chiefly contemplated in them, and that for which they were most commonly employed.

But no general assertion should be made respecting the uses of piscinas, without distinctions and qualifications. There are piscinas near altars; and piscinas where altars have never been; not to mention the piscinas of sacristies, where there may have been altars, or may not. Again a distinction must be made between the piscinas of the principal altar, or perhaps altars, of a large church, and those of its minor altars; and between those again of the principal altars of large churches, and of small. Distinctions of period may sometimes be necessary; and perhaps distinctions of country. If only we distinguish between the piscina, or piscinas, of the principal altar of a church, and the piscinas of its minor altars,—of the piscina of a minor altar, we might, we believe, say with safety that its principal and most usual purpose was the washing of the *priest's* hands; of the piscina, or piscinas, of the principal altar, we conceive it should be said rather, that it, or they, were meant to serve for the ablution of the hands, either of the priest or some of the *ministri*, or of both priest and ministers; as well as for such incidental purposes as might, from time to time, arise. For it will have been observed by the readers of our papers on the credence, that, anciently, in solemn celebration, the ministers, as well as the priests, washed before handling the sacred vessels, &c. And it will have been observed too, that, not unfrequently, a moveable basin, *bacile*, *pelvis*, or *pelvicula*, was used for the washing of the priest's hands in celebrating *solemniter*.

Here it may be well to state distinctly, that the use of a basin, as it was the more ancient, so it may be regarded as having always been the most *regular* practice in the *missa solennis*; and that which, in celebrations of more than ordinary solemnity, and in the *missa major* of great churches, seems actually to have been observed: though in low masses, we conceive, the piscina was used almost always; as well as generally, perhaps, in the *missæ solennes* of smaller churches. Accord-

\* If we may depend on Codinus, a Greek writer of the last days of the empire, (ap. Goar. ubi supra) the *θάλασσα τῆς ἁγίας τραπεζῆς*, in the church of S. Sophia at Constantinople, was constructed, enriched with precious stones, and overlaid with gold, by the original founder of the church, the emperor Justinian. Goar mentions Amalarius Fortunatus as treating of a "*lavacrum juxta altare*"; but he does not say where the passage is to be found. If he refers to the chapter, "*De officio quod vocatur offerenda*," (De ecclesiasticis officiis, lib. iii. c. 19,) this passage scarcely bears him out. The washing of the priest's hands is treated of; but the only *lavacrum*, or rather *labrum*, expressly mentioned, is the "*labrum pro altari holocausti*" in the old tabernacle. However, that Amalarius meant to allude to a lavacrum, or piscina, in the churches of his day, for the priest and his ministers to wash in, seems not improbable, though, in this place at least, he does not distinctly speak of it.



dingly, in the Roman Pontifical, as it exists at present, in the ordination of a subdeacon, a *basin* and towel are delivered to him among the symbols of his office:—after the bishop has given him the empty chalice and paten, the archdeacon presents to him “*urceolos cum vino et aqua, ac bacile cum manutergio*.” This can only be regarded as a memorial of ancient practice; for now the Roman rites no longer lay on the subdeacon the duty of holding the basin to the priest at the mass, but on acolyths, or others. But the delivery of this symbol in the modern Pontifical has, in fact, been continued from the ancient offices of Ordination, from the time of the fourth council of Carthage, at the end of the fourth century; and, no doubt, from an earlier period,\* though how much earlier we know not: proof of which may be found in the *Ordo Romanus vulgatus*; in a number of Pontificals from which Martène has extracted the offices of ordination; in the *Rationale of Durandus*; in Rabanus Maurus; in Isidorus Hispalensis; and lastly in the *Capitulum* of S. Gregory, quoted in the Pontificals, and in the canon of the Carthaginian council itself.† We have a special reason

\* Baronius ap. Binium, Concil. tom. i. p. 588. “Potissima pars [canonum concil. iv. Carthag.] disciplinam ecclesiasticam antiquitus traditam, receptam, et observatam, Africanis motibus paulisper laxatam, in pristinam consuetudinem revocat.”

† See Bona, *Rer. Liturg. lib. i. c. xxv. § v*; Martène, *De Antiq. Ecc. Rit.* tom. ii. p. 308; and the collection of offices, extracted from numerous pontificals of all ages and countries, which follows in the same volume. Amongst these Pontificals is one of Egbert, Archbishop of York, in Saxon characters, of the eighth century; and another of the church of Apamia on the Orontes, written in the year 1214, when that church was in possession of the Latins. See also the *Ordo Romanus* in Hittorp. p. 91; Isidor. Hispal. *De eccles. officiis*, lib. ii. c. 10; Raban. Maur. *De institut. Cleric.* lib. i. c. 8; Concil. iv. Carthag. ap. Binium, tom. i. p. 588.

Though all these authorities unite in establishing the invariable practice of delivering a basin to the subdeacon at his ordination, there has been some diversity of use—at least in more recent times—as regards other vessels delivered with it. The modern Roman Pontifical directs, that the archdeacon deliver to the subdeacon elect two cruets with wine and water in them, as well as the basin and the towel. In an office printed by Martène, from a MS. Roman Pontifical of about the year 1400 (tom. ii. p. 490), the subdeacon does not receive *both* cruets; but it is distinctly directed, “*accipiat urceolum plenum vino cum aquamanili*,” &c. Whereas the canon of the Carthaginian council prescribes only, that he receive “*urceolum cum aquamanili ac manutergium*”: and we think we may regard it as quite certain that the urceolus intended, is not a vessel for either the wine or the water for the sacrifice, but an ewer for the water of ablution. There is indeed diversity of reading in copies of this council. In Binium, (the only collection of councils within our reach,) the text is “*urceolum cum aqua et mantile et manutergium*,” which is evidently wrong: and in the margin is given as another reading “*aquamanilem*,” which cannot be quite right. But the canon is so often quoted, in so many quarters, that we need not have any hesitation about the text, that it should be—“*De manu vero archidiaconi, urceolum cum aquamanili, ac manutergium*”; and as little, that the meaning is, *an ewer with a basin*, and a towel.

The word *aquamanile* has obviously contributed to some confusion. The meaning of this word, *per se*, is equivocal; though it does not appear that, in this place, it has ever been interpreted of any thing else than a basin. According to Facciolati (under *aquiminale* and *aquiminarium*), it might mean either *basin* or *ewer*: and he quotes Varro, (ap. Non. c. 5. n. 32.) as saying “*aquæmanale urceolum esse quo in trulleum aqua effunditur*.” Card. Bona also quotes Gotofredus on the *Pandects* as giving this account of the origin of the word *aquamanile*, “*quod ex eo aqua manet in pelvim*”; but adding another etymology which the reader will probably prefer,—“*vel quod aquam poscere solerent antiqui his verbis,—‘aquam manibus,’ ut apud Plaut. in Truculento, et in Persa*.” But the confusion, of which the word has been

for mentioning Durandus: for though, in the passage to which we refer, he distinctly testifies the delivery of the basin and towel in the subdeacon's ordination, and assigns its purpose, "*pro lavandis ante altare manibus aquam præbere*," yet (which we wish the reader particularly to observe) when he has to describe the piscina (*Rationale*, lib. i. cap. *De ecclesia et ejus partibus*; fol. v.) and its use, he then says distinctly, that hands are washed in it: "*Prope altare, quod Christum significat, collocatur piscina, seu lavacrum, i. e. Christi misericordia, in qua manus lavantur*."

And here it may be well to recall to the reader's mind the manner

the occasion, has arisen from its liability to be read as two words. We have seen that in the text of the Carthaginian canon, as given in Binius, the reading is, "*urceolum cum aqua et mantile et manutergium*." It is obvious how this has grown out of the true reading; *manile* being altered into *mantile* by some copyist, or printer, not very anxious about the sense, yet unwilling to use a word of no known meaning whatever. In Amalarius Fortunatus (*De eccles. officiis*, lib. ii. c. 11, *De subdiaconis*), as edited by Hittorpius, p. 163, we have *manile*: and it is observable that he assigns the ministration of the wine for the sacrifice, as the purpose of the urceolus;—"Subdiaconi sequentes, qui accipiunt ab archidiacono urceolum ad ministrandum vinum in Eucharistiam Corporis Christi, ipsi etiam accipiunt scyphum, manile cum manutergio." We do not concern ourselves with the emendation of the text of Amalarius: we give it as we find it. In Durandus—that is, in the old edition before us, of Nuremb., 1494,—the words of the Carthaginian canon, with the comment of the Bishop of Mende interspersed, are printed almost literally; but are so divided as to show plainly how the text of the canon has been corrupted: though the error seems clearly not to be that of the bishop, but only of the copyist, or printer. Durandus, however, professes to quote a council of Toledo: "*sane juxta Concilii Tolctani decretum, subdiaconus cum ordinetur . . . de manu archidiaconi, pro eo quod in ejus adjutorium consecratur, accipiat urceolum sc. cum vino et aqua manile i. e. bacile et manutergium*": and precisely in the same manner, in describing the duties of the subdeacon just before, we find,—"*urceolum quoque cum vino et aqua manile et manutergium tenere episcopo*," &c. Of course, if Durandus had intended *aqua* to be taken with *cum vino*, for "with wine and water," he would have said "*urceolos*." But that he, as well as his master, Amalarius, is in error as regards his gloss, "*sc. cum vino*," we think should appear conclusively, from the consideration, that, while the fifth canon of the Carthaginian council directs the subdeacon to receive at his ordination "*urceolum cum aquamanili*," the sixth orders, "*urceolum vacuum ad suggerendum vinum in Eucharistiam Sanguinis [al. Corporis] Christi*" to be delivered at the ordination of the acolyth. Any one, looking at these two canons in immediate consecution, can scarcely fail to see a marked distinction between the two *urceoli*. Not merely is the subdeacon's urceolus, in the fifth canon, connected almost inseparably, by the form of expression, with the aquamanile; but the very adding of an explanation of its use to the mention of the other urceolus in the following canon implies that the use is different from that of the urceolus in the fifth. Amalarius takes no notice of this rite in the ordination of the acolyth: but it is curious that Durandus does: and he perhaps the rather failed to see the bearing and force, which we attribute to it, from a very peculiar interpretation which he puts upon the canon. He understands the supplying of wine, which is mentioned as the purpose of the acolyth's urceolus, not of wine poured into the empty chalice before consecration, but of wine poured into the consecrated chalice,—"*in Eucharistiam Sanguinis Christi*." His words, in the chapter *De acolyto*, are;—"accipiat [acolytus in sua ordinatione] urceolum vacuum ad suggerendum i. e. ad ministrandum vinum in Eucharistiam i. e. in calicem in quo est Eucharistia Sanguinis Christi." [If the reader requires illustration of this passage, he may consult Mabillon, *Comment. præv. in Ord. Rom.* c. viii. num. xiv., and the authorities there cited.] Of Amalarius, we may here observe, that, only substituting *ministrandum* for *suggerendum*, he uses the very words of the canon, appointing the rites of the acolyth's ordination, to describe the purpose of the subdeacon's urceolus. We must not omit to add, that this rite in the ordination of the acolyth is still retained in the Roman Pontifical;

in which such ablutions were and still are made. We have somewhere seen it asserted positively that piscinas were *not* used for washing the hands; and we have reason to believe that the opinion has sometimes prevailed on no better ground than this,—that the construction of the piscina is such as not to admit of its holding water. To most readers it may, perhaps, be enough to mention that the actual mode of washing was not usually by the *immersion* of the fingers, but by the minister's *pouring* water upon them. The mere mention of this will probably recall what is already familiar in medieval washings of ceremony or state; though it seems to have been often overlooked in the consideration of these ablutions at the altar. It will, however, be satisfactory to produce some examples, in which the mode of washing is distinctly described, or intelligibly indicated; and we are able to produce some which, in themselves, are not without interest.

The testimony which, as being apparently the earliest, we shall produce first, is indirect, yet clear enough, and unimpeachable. We are ignorant what the authority is: it appears to be some ancient book, printed in the *Acta Sanctorum* of the Bollandists, and is cited by Martène (*Monach. Rit.* p. 215) thus:—"Dial. S. Victoris Papæ III." Whether Victor III. be the author or the subject of the statement, we may be content to regard it as relating to the eleventh century. Of some saint then it is here recorded, "*Quicumque febre detentus hausisset ex aqua quæ de manibus ejus defluebat, dum post missarum solemniam ablueretur, mox sanitate recepta liberaretur.*" No one can doubt that the water thus mentioned, as flowing off the hands of this saint, had been poured on them; and, as manifestly, this is spoken of as a thing familiar, and of the ordinary use.

Our next testimony shall be from an authority of the twelfth century, which, with the help of Martène (*Monach. Rit.* p. 151), we draw from the *Liber Usuum Cisterciensium*. This authority supplies no minuteness or particularity of description; but it informs us distinctly,

and the very words of the Canon of Carthage are pronounced in explanation of it, though with the addition of "*et aquam*" after "*vinum*";—an addition, we scarcely need remark, inconsistent with the interpretation of Durandus.

That which we have alleged, as the true original purpose of the subdeacon's urceolus, is confirmed by Isidorus Hispalensis (*ubi supra*), who recites the enactment of the canon, or the practice resting on it, in other words; "*Hi [subdiaconi] cum ordinantur . . . ah archidiacono scyphum aquæ eum aquamanili et manutergium accipiunt.*" And Rahanus Maurus repeats exactly the words of S. Isidore. The uniformity of all the earlier Pontificals, whose ordination offices are to be found in Martène, is very remarkable. With only two exceptions, (which vary from, without opposing, the rest,) the rubric, prescribing the delivery of the urceolus to the subdeacon, is expressed in the self-same words in all, (or without greater variance than between *et* and *ac*,) which doubtless are the very words of the canon,—"*De manu vero archidiaconi accipiat urceolum cum aquamanili, ac manutergium,*"—until we come to the Roman Pontifical, already mentioned, of about the year 1400.

It is superfluous in the view of proof, to add another testimony from an ancient ritual of the canons of S. Martin at Tours: but a passage in the "*Sermo ad ordinandos subdiaconos*" is curious for the mystical interpretation given to the *Cyphus aquæ*. "*Cyphum aquæ et aquamanile cum manutergio ab archidiacono accipiunt: de his vero levitis et sacerdotibus ministrare dehent. Si enim sacerdotes et levitæ humanis quem decet vixerint, tunc subdiaconi aquam conferunt, dum verba sacræ lectionis, quibus quod admissum est diluant, ad memoriam reducent [reducant?]. Per aquam enim sacra scriptura aliquotiens designatur.*"—Martène, vol. ii. p. 303.



in express words, that in the ablution at the time of vesting, the minister, who served the celebrant with the water was to pour it on his hands;—"Alter vero [prædictorum ministrorum] deserviat sacerdoti in induenda casula : postea *infundat ei aquam in manibus.*" But proceeding to documents of the thirteenth and fourteenth centuries, we shall be able to lay before the reader descriptions of the manner of ablution, or directions for performing it, as minute and particular as he could wish.

At page 577 of vol. I., *De ant. Ecc. Rit.*, Martène prints an ordo for the pontifical mass, from a MS. Pontifical of Durandus, Bishop of Mende. Amongst the requisites to be prepared for its celebration are "pelves, sive bacilia, ad manus lavandas";—two dishes, or basins, instead of a basin and ewer. The reader may remember an example of the same thing, which we noticed in our last paper on the Credence, from the ordo for the first Sunday in Advent of the Sarum Consuetudinarium (Maskell, p. 178). In the pontifical mass, according to Durandus, the bishop washes four times, as in the present Roman Cæremoniale Episcoporum : the first time is while he is putting on the sacred vestments; and this ablution is thus described:—After the necessary preparation of a towel over the knees of the bishop, who washes sitting, "mox ipse capellanus, utramque pelvem accipiens, fundit aquam flexis genibus, super manus ejus, assistentibus interim, flexis similiter genibus, diacono a parte dextra, et subdiacono a sinistra, et tobaleam ipsam tenentibus hinc et inde." Of the second washing, immediately after reading the offertory, Durandus says only, "lavat manus"; of the third, after the censing, "lavat iterum summities digitorum et labia"; with regard to which we need not stay to explain that it affords no ground for an inference which might suggest itself, that the ends of the fingers were only *dipped*. The special ablutions, or perfusions, annexed to Communion are passed by in silence, without any notice whatever. But at the fourth ablution of the hands, after putting off the vestments, the manner is again described,—"*Capellanus accipit pelves, fundens flexis genibus aquam super manus ejus.*"

It is, perhaps, not necessary to multiply examples; but we must beg the reader's attention to one authority more, containing more than one example, wherein the dignity of the celebrant in each case produces some little addition of circumstance, with more minuteness of direction than the Pontifical of Durandus. This authority is the Cæremoniale S. R. E. of Cardinal Jacobus Gaietani,\* which may be regarded as belonging to both the thirteenth and fourteenth centuries; for if (which seems probable) it was compiled originally in the former, additions were made to it by its author in the latter century; and thus, which is more than was to be expected in such a matter, we have distinct testimonies from four centuries in succession.\* At

\* We have before cited documents by this title without explanation; but it may be convenient to some readers to be told that *Sancte Romanæ Ecclesiæ* bears in it a special and restricted sense. A *Cæremoniale S. R. E.* relates only to ceremonies in which the pope and the cardinals are concerned.

\* Though we believe, if it were necessary, we might, without very much trouble,



c. xlviii. of the *Cæremoniale* of Gaietan (Mus. Ital. p. 288)—the subject of which is resumed without notice, after a digression of more than four chapters, in c. liii.—the reader will find the order of solemn mass as celebrated by a cardinal bishop. If he will refer to it, he will meet with several things to repay his trouble, and amongst other things two descriptions of the manner of washing, corresponding with that in the Pontifical of Durandus, though with some circumstances added. But to avoid needless repetition, we will omit these, and quote only the directions which are given for the ministration of the water in solemn celebration by the Pope (c. xlvii. Mus. Italic. p. 281). The office of *capellanus* in the papal mass is discharged by a cardinal—bishop or presbyter; on the more solemn days by a cardinal bishop. The ablution minutely described is that which is made at the putting on of the vestments; and in this the *capellanus*, habited in his *cappa* (not *pluviale*), ministers the water.† The Pontiff is seated; and after his sandals are put on, the cardinal is directed to come before him; the two basins are to be handed to the cardinal—one upon the other, that containing the water undermost—by one of the Pope's domestics. Instructions are given how the cardinal is to put out his hands from his *cappa* to take the basins—the left hand through the opening in front, the right under the edge of the *cappa*: “et de manu alicujus ex familiaribus pontificis, qui pelves cum aqua eidem cardinali tradere debet, accipiat superiorem pelvem sinistra manu; et genu flexo coram pontifice supponat eam manibus ejus: et accipiens inferiorem pelvem dextra manu fundat aquam manibus pontificis, quamdiu pontifex accipere volet.” When the pontiff has to wash his hands at the altar these directions are not repeated: it is distinctly ordered, however, that the ministration be performed in the same way, but by the eldest of the other cardinal bishops present, instead of the cardinal “qui servit in loco capellani”: for the cardinal, who acts as chaplain, is now engaged with the subdeacon in holding a napkin to save the pontiff's vestments from being splashed, and in holding the towel for drying his hands. But when the napkins are arranged, “tunc episcopus cardinalis antiquior ex aliis qui sedent circa pontificem, surgat et accipiat pelves tradendas sibi ab uno de familiaribus pontificis cui commissum fuerit; et ministret aquam ad manus pontificis abluendas, sicut de prima ablutione dictum est.” p. 284. We have afterwards, in the same chapter, a particular account of the manner of pouring the wine on the pontiff's fingers after communion; and then of the use of the pelves again for washing them in water; for at the date of this *Cæremoniale* the *water*

find evidence to the same effect in documents of every century since.—See the order of the pontifical mass in the *Cæremoniale Episcoporum*, lib. II. c. viii. § 11. If, instead of mediæval and ecclesiastical usages, our inquiry were more general, and extended to earlier times, we should have to go back very far indeed; as we have been reminded at Church, since this paper was written, in the mention of “Elisha, the son of Shaphat, which poured water on the hands of Elijah.” 2 Kings iii. 11.

† The cardinal puts off his *cappa*, and assumes the *cotta* and *pluviale*, after the pope has put on the chasuble. There is often obscurity in some ancient rituals from the use of the word *cappa*, which we are not competent to clear. In this *Cæremoniale* of Gaietan the terms used seem to correspond with those in use at Rome now.

poured on the fingers was not poured over the chalice, or other vessel, which had received the wine, to be mixed with it and drunk, as now: and here the mode described in the first ablution of the hands is referred to once more:—"Tunc ille episcopus qui aquam ministraverit, accipiens de manu acolythi manu sua dextera urceolum cum vino, et manu sinistra vasculum in quo ablutio recipienda est, vasculum ipsum supponat digitis pontificis, et cum urceo superfundat vinum paulatim et modeste;\* et alius episcopus cardinalis, antiquior post illum, accipiat pelves exhibendas sibi per aliquem de familiaribus pontificis, et subsequenter super eosdem digitos aquam fundat eo modo quo supra in ablutione manuum traditur."† No subsequent ablution is mentioned.

\* The vasculum, receiving the wine from the fingers which had just been holding the blessed sacrament, is carried by the bishop to the altar, to the cardinal deacon who read the gospel, and by him the wine is drunk.

† We will here add a few words on the use of two basins for the ablutions of the hands, with reference to a suggestion which we offered—perhaps hastily—at p. 156 of our December number, to account for the pelves directed to be brought to the altar in the ordo for Advent Sunday of the Sarum Consuetudinary, while the Sarum missal mentions only *pelvim*—viz., that the direction in the Consuetudinary might contemplate the *bishop's* celebrating. This might be so, or it might not. If "*the pelvis cum urceolo*" was the ordinary apparatus for ablution at high mass at Sarum, at the date of the Consuetudinary, the two pelves, which were the vessels of greater dignity, might be ordered from regard to the day. In an ordo, in Martène (*Ant. Ecc. Rit.* p. 574), of the church of Soissons, for the first Sunday after Pentecost, we find the use of pelves ordered for one of the ablutions, where the bishop was certainly not celebrant. Yet it seems beyond doubt that the use of two pelves, or bacilia, was sometimes a distinction of the dignity of the celebrant; as certainly it was the mode of greater form and state. The pelves are directed to be used in the pontifical mass in the Pontifical of Durandus; in the pontifical mass of a cardinal, in the *Cæremoniale* of Gaietan, as well as in the solemn papal celebration; and though, in Gaietan, the basins used by the pope are not mentioned with any mark of distinction, yet, in the *Cæremoniale* S. R. E. of Petrus Amelius, they are distinguished eminently, as his, and as well known. See, in Amelius, the pope washing "in magnis bacilibus papæ," p. 483; "in magnis bacilibus de auro," p. 507. And in the Roman *Cæremoniale* *Episcoporum*, though in the pontifical mass of a simple bishop (*lib. I. c. xii.*) only "*pelvis pro abluendis manibus et urceus argenteus cum aqua*,"—or in another place (*lib. II. c. viii.*) "*urceus cum lance*,"—are directed, yet (*lib. I. c. xi. § 12*) "*si celebrans esset S. R. E. cardinalis, vel archiepiscopus, aut episcopus valde insignis*," persons of the magistracy, or of the nobility, of the city, might be invited to minister the water, and for this purpose might use "*duas argenteas lances, seu fontes, si commodum erit, vel bacile et buccale*" [*Ital. boccale*, a pitcher]; two silver dishes, if they were to be had; if not, the ordinary basin and ewer.

In the paragraph of the *Cæremoniale* *Episcoporum*, from which we have just quoted, there is one direction, the meaning of which is, to say the least, not obvious. We have omitted it from what we have quoted, as not being directly to our purpose. Yet it is not foreign to the subject; and if it were, it would yet be worth a note. The "*magistratus, vel proceres et nobiles*," invited to serve the water, have this instruction as to the manner in which it is to be done;—"qui *velo sericeo circum spatulam extenso*, duas argenteas lances, seu fontes, cum aqua odorifera, extremitate ejusdem veli coopertos, suo tempore ministrent." What is this *spatula* round which the veil is to be extended? and how are the spatula and the veil to be managed, so that in serving the basins the end of the veil shall cover them? If the reader has not the key to the enigma, we suspect he might tax his sagacity in vain; we, at least, have been baffled in many attempts at its solution. But in turning over one day the leaves of the older Roman Pontifical, we observed that in it *spatula* is uniformly used for *scapula*, which in the reformed Pontifical is substituted. This reveals at once the meaning of the obscure direction, however it happened that this barbarism was retained in the *Cæremoniale* *Episcoporum*. The person who serves

So much for the manner of washing, by means of water poured on the hands. In all the instances hitherto adduced, it will be observed, a basin is used to receive the water, and not a piscina. This, however, is in conformity with our idea that, in the greater churches, the piscina was not generally used for the direct ablution of the priest's hands, except in *missæ privatæ*, and at minor altars; and the use of a basin does not make the examples less effectual to the purpose for which we have adduced them—viz., to obviate the difficulty raised against washing in the piscina, because there is a hole in it. And having sufficiently illustrated the mode of washing by affusion, we will now request the reader's attention to a document, describing the customs of a single church in the eleventh century, which will give us a good deal of information on some other particulars. This document, often quoted by us heretofore, is the ancient *Consuetudines Cluniacensis Monasterii*, compiled (circ. 1070) by Udalricus, a monk of that house, and since honoured as a saint by his brethren of the Benedictine order. The reader may find it printed at length in the fourth volume of the *Spicilegium* of D'Achery.

In one of our papers on the credence (No. LXII. p. 97, note\*) we gave a very interesting extract from this work, describing an ambry near the great altar at Cluny\*, constructed with special view to the honour and reverence due to the Holy Eucharist, to receive nothing whatever but the articles necessary for the *missæ conventuales*—"necessaria ad missarum solemniam dumtaxat in conventu generaliter agendarum." Amongst them may be remembered "*urceus argenteus cum appendicio suo ad manuum ablutionem.*" *Spicileg.* p. 139. It will scarcely be doubted that this *appendicium* was a basin of some kind; and elsewhere (pp. 142, 3) it appears distinctly that not only the celebrant of the missa major at Cluny, but the deacon also, washed in a basin, styled, by a not unusual name, *concha*: and both deacon and priest were accustomed, in using this urceus and concha, to say a prayer for the soul of the donor.† But with this provision for the

the basins is to have a long veil round his neck or shoulders, like that which the subdeacon puts on at the offertory; and is to use the end of it to cover the basins, as the subdeacon does to cover the chalice in carrying it to the altar, and afterwards the paten, "*quam cooperit extremitate veli ab ejus humero pendentis*" (*Rubr. Gen. Missal.*); for which purposes the subdeacon is instructed to arrange the veil about his neck "*ita ut a latere dextro longius pendeat.*"

\* In the chapter *De apocrisario* (lib. III. c. xii. p. 191) is an account, well worth the reading, of another ambry (a large closet, in fact, with which the name *armarium* is perfectly consistent), in which were kept the chalices, corporals, ampullæ, &c., for the *missæ privatæ*; and in the same *armarium*, if we understand the author rightly, were kept also the missals and the sacerdotal vestments. See p. 195. "*Cum venerit hora refectionis, ut non amplius ulla missa cantetur in illo die, recenset calices si habeat omnes; recenset etiam missales libros, et sacerdotalia vestimenta quæ e contra in armario jacent.*"

† When the priest is at the prayer *Supplices Te rogamus* in the canon, the deacon retires from the altar to the space in front of the ambry, to wash the four fingers, wherewith he is just about to take and divide the Sacrament of the Lord's Body: "*et sciendum quoniam non modo [tunc] pro anima ipsius qui ipsum urceolum, quo aqua funditur, et concham qua suscipitur dedit, sed post offerendam tam ipse quam sacerdos manus ibi abluentes banc collectam dicunt,—Oremus, Absolve, Domine, animam famuli, &c., tam altè, ut conversi audientes, qui sibi serviunt, possint respondere, Amen.*" The collect is not given.



ablution of priest and deacon in the missa major, it is yet to be observed that the principal altar at Cluny had two piscinas. Fortunately their use is explained; one was employed to receive anything which it might be necessary to pour from the chalice; the other for the ablutions of the subdeacon\* and other ministers; the *mode* in which the ablutions were performed being sufficiently indicated also. In the very next paragraph to that which contains the description of the ambry near the principal altar, it is said of the subdeacon that he takes care to wash his hands in time to be ready for the ministration of the chalice, which he takes from the top of the ambry (where it had been placed by the *custos ecclesie* before the beginning of the mass) during the reading of the gospel; he looks into the chalice to see if there be any drop of water remaining in it from the previous washing; and if there is, “*effundit in caveam de lateritiis tegulis factam in proximo altaris, sicut altera facta est paululum remotius, ubi idem subdiaconus et alii subministri manus super ea lavant.*”† At the next ablution of the subdeacon, this *cavea* receives in Udalricus the name by which it is usually known to us;—“*mox vero ut subdiaconus et ministri pacem*

\* The subdeacon's washing with the *conversi* may remind the reader that the subdiaconate was not yet established in the number of *sacred* orders. A parallel appointment may be observed in the ancient Cistercian usages; according to which, in the ablution before mass, the priest and deacon dry their hands on one towel, the subdeacon on another.

† We may observe, in passing, that if the piscinas of the eleventh century were often thus constructed of tiles, this construction may have contributed to the comparative infrequency of early piscinas preserved to our day. Though, whatever was their construction, nothing could be more manifestly unreasonable than to infer, *merely* from their infrequency now, that they were not to be found originally in every church of this period. Many things short of the rebuilding of a wall may have caused the removal of a Norman piscina, where we now find one of later style. The constant pouring of water, though in small quantities, might have made the wall damp and mouldy; or the drain might have become choked; or the original construction might have been found inconvenient, or might be thought rude; or it might be desired to have two instead of one. These, and many things like these, might be suggested as likely to concur with the ordinary operation of time in removing a vast proportion of the examples which unquestionably existed 700 years ago. Among the very curious and interesting notes on the churches of the island of Gothland, with which we have been favoured by Mr. G. J. R. Gordon (see the number for February) is a sketch of an early piscina, in the form of a slender column, standing quite free, save that it has an arm projecting from its upper part, built into the wall, to serve as a stay. The basin forms a capital; and the drain is bored through the whole length of the shaft to the ground. If it might be supposed that this was a frequent form, we cannot wonder that few examples of it should remain to us: a slight settlement in the building, or many a slighter accident, would be sufficient to break the stay; and the mason's tool would remove from the wall in a few minutes all trace that such a thing had ever been. In the fourth edition of Mr. Bloxam's book, p. 188, is an engraving of an early columnar piscina, which he states to have been taken out of the south wall of the now destroyed church of Newnham Regis; and from his account it would seem that the shaft was wholly inclosed in the wall. Now it seems so little probable that the stone would be worked to the form of a column, in order to be thus built up, that we cannot but conclude it to have stood out originally; for whatever reasons it was afterwards immured: and if the wood engraving may be relied on, it should seem to have had a projecting member behind the basin, by which it might be secured to the wall, just in the same way as in the Gothland example. Two examples of the same general type, at such a distance from each other, raise some little presumption that a type, with so natural a tendency to pass away, may once have been not uncommon.



acceperint, manus abluere in piscina quæ est prope altare non negligunt.'

Thus far, as regards the principal altar at Cluny, all is plain and express: and indeed, as regards the whole order of the missa major, wherever it touches our subject, S. Udalricus is so full, that he scarcely leaves room for a single question respecting the ordinary uses of the piscinas of the great altar,—or not for more than one. As regards the piscinas of minor altars, the case is different. There is not the same direct and positive evidence that the celebrant of a missa privata did *not* wash in a basin, as that the celebrant of the missa major did\*: though we conceive the proofs do not fall very far short of moral certainty. Udalricus mentions three ablutions of the hands at the altar in the private mass, and says not a word of where, or how, any one of them was performed;—a *presumption*, surely, that all three were performed in the same manner, be the manner what it may. And he affords the very strongest presumption that no basin was used at all. When he describes a priest preparing for a missa privata, the *conversus*, who is to serve his mass, lights a candle, and takes the vestments and the missal, but no basin; the priest himself taking the chalice, with paten and corporal upon it, in his right hand, and the two ampullæ, with wine and water, in his left. Further, as we have said before (note \* p. 337), Udalricus has an account of the ambry, in which were kept the requisites for the missæ privatæ; and he specifies amongst its contents “calices cum corporalibus . . . hostiæ . . . candelæ . . . ampullæ, majores et minores . . . amphora stannea cum qua vinum apportatur forinsecus, duæ aliæ cum aqua ut de una manus abluantur [that is before going to the altar], et de altera calices†; but not one basin. We have no wish to maintain that this is absolutely conclusive.

\* We say nothing of the *missa matutinalis*. Martène says of the morning mass of monasteries, generally, that it was unusual for it to be said at the great altar. Yet we think that it was celebrated at the principal altar at Cluny: but it may be that we have not read Udalricus with sufficient attention.

† The whole passage is as follows;—“Armarius reseret [custos], quod non minori diligentia est constructum, quam et illud quod est ante majoris faciem altaris, cujus in alio loco nonnihil memini, et in isto ad privatas missas reconduntur calices cum corporalibus, plus minus septem; hostiæ, et candelæ sine quibus nulla missa est cantanda; ampullæ majores et minores, majores ad vinum, minores ad aquam; et amphora stannea cum qua vinum apportatur forinsecus; duæ aliæ cum aqua, ut de una manus abluantur, et de altera calices, nec de alia funditur quantum ad sacrificium de aqua est miscendum de qua et illæ minores ampullæ sunt implendæ.”

The wine and water in private masses at Cluny were mixed in the chalice before going to the altar. This may be inferred from the above passage, though it does not otherwise appear in Udalricus: but it is distinctly asserted in another authority, which we shall have to cite just now. The ampullæ were only for the perfusions and ablutions; unless, perhaps, also to be ready for the sacrifice in case of accidental need. The hands, before going to the altar, seem to have been washed over a piscina; as it is distinctly said (p. 198) that the chalices were: so that we may infer the existence of a double piscina, or of two piscinas, close to this ambry. The ambry was not in the sacristy,—*sacrarium*, or *secretarium*. Udalricus, in speaking of the chalice being carried from the ambry of the great altar to be washed, says “portat ad amphoram aquæ quæ de stanno semper est in ecclesia, et in loco competenti, ut omnes ibi calices laventur quorum usus est ad privatas missas”: when the priest is going to prepare for a private mass, it is said only, that he goes “ad locum ubi sunt utensilia recondita ad solemnias missarum”: and afterwards, where he speaks of the

It may be suggested on the other side that, if there are no *conchæ* or *pelves*, so neither are there any *urcei*: and unless it be supposed that, for washing the hands at the altar, the small ampulla was used,—and it is expressly said that the ampullæ *minores* were for water,—we may be obliged to infer that an urceus of water was always kept ready near each altar; and, if an urceus, why not a *concha* also? And in support of this suggestion, it may be added, that Udalricus mentions a towel as always hanging ready,—“*pendet in promptu manutergiolum*”; and, perhaps, in further support may be recollected the example, which we have somewhere quoted, of a “*vas quod consuetudinaliter juxta altare cum vino pendebat*,” as if it was always hanging there. We reply that, as to the mention of the towel, it is so mentioned, amongst other things, that if a basin and ewer, or either of them, were there, they would have been mentioned too.\* We, therefore, accept the supposition that the minor ampulla served for the ablutions of the fingers:—in fact, as we shall see by and by, the ampulla of water was not wanted, at an altar at Cluny at this period, in the private mass, for any other purpose. And to all this we have to add, that, respecting Cluny, Udalricus is not our only authority: we have other contemporary evidence. Martène prints many extracts from a MS. *Consuetudinarium* fuller than that of Udalricus,† which will give us some important help, if not all we might desire. According to this MS. (De Monachor. Rit. p. 211.) the priest washes his fingers at the altar after putting on the chasuble: again, in the offertory, “*binos utriusque manus digitos lavat et combinat*”‡: but in neither case is it said where. The perfusion of the fingers with wine in the chalice, at communion, is also described; of which we shall have to speak by and by. But last of all,—when the mass is over, the book shut, the sacred vestments put off and folded up,—the priest makes his inclination before the altar, puts on his tunic, and “*manus in piscina abluit*.”

Why did not we say so at once? For this reason; that evidence of the priest's washing his hands in the *piscina* after communion is not of

water, in which the corporals had been immersed in the church previous to their real washing, being poured “*in piscinam, super quam calices lavantur*,” it appears evidently that this *piscina* was in the church, and not in the sacristy: for this follows as the next step,—“*portantur deinde foris ad officinam secretarii*.”

\* “*Ad vestimentum non est improvisum nec omissum, ut ad singula altaria una sit tabula in qua ponatur; unumque lignum patulum et muro infixum, super quod ponuntur ampullæ: pendet quoque in promptu manutergiolum, ad quod sacerdos, postquam se induerit, lavatas tergit summitates digitorum, quibus necessario tangit res sacratas*.” p. 149.

† These MS. *Consuetudines* are mentioned by D'Achery in the preface to the fourth volume of the *Spicileg*. They were compiled by Bernard, a monk of Cluny, and dedicated to the Abbat Hugh. We are unable, at this moment, to state the exact term of S. Hugo's abbacy: but we may quote from Bona a fact which will fix his period closely enough for the reader's satisfaction:—“*Gulielmum Anglorum regem sancto Hugoni Abbati Cluniacensi mississe cappam [h. e. pluviale] penè auream totam, narrat auctor miraculorum ejus, in qua vix nisi aurum apparebat, vel margaritarum et gemmarum textus; inferius autem undique tintinnabula resonantia, ipsaque aurea pendebant*.” *Rer. Liturg. lib. I. c. xxiv. § 17*.

‡ This joining of the finger and thumb before consecration was a peculiarity of the rites of Cluny.

itself absolute proof that he washed them there before. We have no doubt that such was the fact. But we shall have to point out in several rituals—perhaps all of a later date—indications, not to say proofs, in *solemn* celebration, of a special relation between piscinas and certain ablutions made after communion; and, therefore, as it might, with much appearance of reason, be thought, that this mention of the piscina in the MS. *Consuetudines* of Cluny, at the ablution after the private mass, was more than a merely accidental specification of the place where, in reality, all the ablutions were performed, we would not at once infer, from the fact of this last ablution's being in the piscina, that the previous ones were made there also, without regard to the other considerations to which we have adverted. But now, having this fact distinctly in evidence, we must add, that Udalricus mentions this ablution after the mass without at all distinguishing it, in manner or place, from the others: nay more, he gives a reason for it, which seems quite to set it on a level with them, and to exclude, *in his mind*, any special reference to the recent communion;—"finita missa, cum redierit [when he has retired from the front of the altar], nec tunc omittit iterum lavare summitates digitorum, *maximè propter calicem et propter corporale reportandum*." We are ourselves by no means satisfied that this reason of Udalricus is the true, or the chief, reason; because in Durandus (*Rational. lib. iv. c. De Perfusione*, fol. cxxiii. verso) we find a different account of it: "indignum quidem existeret, ut manus, quæ Corpus incorruptibile contractarunt, Corpus corruptibile contingant, vel ad res communes tangendas accedant, donec studiose laventur: et *propter hoc* etiam quidam missa finita, exutis sacris vestibus, iterum manus lavant." And this is the very reason why it might be conceived that this final ablution was made in the piscina, though the previous ones were not.\* But if the reverence to the blessed Sacrament, designed in this ablution, had been marked so emphatically, as by the appointment that it should be made in the piscina while the previous ablutions were made in a basin, it seems quite impossible that Udalricus should say of it, that it was "*maxime propter calicem et propter corporale reportandum*," omitting all notice of the circumstance which would most call for explanation. To which we must add one consideration more;—that if the other ablutions were not made in the piscina, this final ablution, after the vestments were taken off, would be the *only* ordinary use of the piscina at a private mass: for the chalice after communion at Cluny was not washed in the piscina; nor indeed was it washed with water at all.

And this brings us to take notice of a common mistake, or rather

\* The sentence in Durandus, which we have quoted above, is followed by these words,—"*Perfusionis autem aqua dicitur in locum mundum honeste diffundi, ut altitudo sacramenti reverenter honoretur*";—which, at first sight, might be understood of the ablution, just mentioned, after the mass was over. But, on reading the chapter attentively, it will be perceived that, in this *perfusio*, Durandus refers to the perfusion of the fingers immediately after communion, of which he had been speaking before he mentioned the *lotio manuum a quibusdam post missam finitam*, and which is indeed the proper subject of the chapter. This perfusion with water did not enter into the ancient rites of Cluny, as will be explained in the following paragraph.

complication of mistakes, into which many have fallen, and which we have ourselves unfortunately contributed to propagate. At p. 49 of the Hand-book of English Ecclesiology, we were content to follow what seemed competent authority, and to speak of a time when the chalice was rinsed with water, which was then poured into the piscina, and of a subsequent alteration in the rubrics of the missal, whereby "the priest was required to swallow the water in which the chalice had been rinsed," so making the former use of the piscina obsolete; and the thirteenth century was named as the period of this alteration. We have already said that, at Cluny, the chalice, in the eleventh century was not washed with water at all;—that is, not after communion, nor at the altar; for all the chalices were washed with water, every morning, at the same place, over a piscina specially provided for that purpose, before the masses began. After communion, the chalice, and the paten also, were washed with wine; but the ablutions were not poured away in the eleventh century any more than in the sixteenth or the nineteenth. In fact, there has been a very singular oversight in this matter. It has been overlooked, that one of the direct purposes of the perfusions, made after communion, is the ablution of the mouth of the celebrant: and it was not for the thirteenth century, or the eleventh either, to introduce this reverential precaution.\* Further, it has been far from the constant practice for the chalice to be rinsed with water after communion; and where the practice has prevailed, we much doubt if the priest has ever been required to swallow the water. One example wherein, perhaps, this may be alleged will come under consideration by and by.

S. Udalricus wholly passes over the rites of communion and purification † in the *missa privata*; and though Bernard mentions them, his

\* "Inter alia accusationum capita quibus ab æmulis impetitus est *S. Chrysostomus*, unum, teste *Palladio*, fuit, quod 'admonebat omnes, ut post communionem aquam aut pastillum degustarent, ne cum saliva aut pituita aliquid e symbolo sacramenti præter voluntatem expuerent, quod *primus ipse faciebat*.'" Martène Ant. Ecc. Rit. tom. I. p. 431. In the time of Alcuin it seems to have become an established ecclesiastical rite, to give wine of purification to all the communicants; though the rite at that time, we suppose, was neither universal nor general.

† The term *purification*, which we here use in a peculiar, technical sense, is, perhaps, not a happy one: but ritualists—the modern more than the ancient—have been driven to use it for want of a better. It is applied specifically to express all those acts, the object of which is carefully to remove every, the minutest, particle of the most blessed Sacrament, in either species, which may be conceived to remain after communion, either in the vessels which have contained it, or on the fingers which have handled, or in the mouths which have received it; so as to guard against all danger of desecration of the most awfully holy things which can possibly be exhibited to human reverence, or be subjected to the profanation of human impiety. Thus we speak of the *purification of the communicants*, which means the ablution of the mouth of each, after he has received the Host, by drinking a little wine and water, administered by a server, who follows the priest, or by the deacon in *missa solenni*;—of the *purification of the priest*, which (used absolutely) means, in the same way, the drinking of a little wine by him;—of the *purification of the priest's fingers* by washing them in the modes which we shall hereafter see described;—of the *purification of the chalice*: and so also we speak of the *purification of the paten*, and of the *corporal*, though purified without ablution. The ablutions of the priest's fingers, for this special purpose, are of a character plainly distinct from the other ablutions of his fingers, or hands; and hence the use of the distinctive term.

It is sometimes supposed that the term *purification* is applied exclusively to the



description is not minutely detailed, nor, as far as it goes, do we quite understand it. (Monachor. Rit. p. 213.) It is, however, in perfect accordance, so far as we are concerned, with the rites of the missa major, which are detailed by Udalricus very minutely and circumstantially. Of the rites of communion at Cluny we have given some account in one of the papers on the credence: the following is the account given of the purifications, and of the ultimate ablution of the chalice and paten. We would gladly transcribe the whole: but not merely is the passage very long, but there are references to what has gone before, which would make it not easily intelligible; therefore the reader will please to accept our compressed statement, or go to the original in D'Achery (vol. iv. p. 146); almost the whole of which may be found also in Martène, De Monach. Rit. p. 189. It may be remembered that the priest, having himself communicated at the altar, goes to communicate the brethren at a *reclinatorium*, constructed between the two outer columns of the *ciborium*,\* on which is placed the paten, in a *scutella* holden on the reclinatorium by one of the ministri; while the subdeacon holds the chalice close to the scutella, on the other side of the priest, for the purpose of dipping the Particles.† First of all

first ablution which the priest drinks. It is quite true that both in the Ordinary and in the Ritus Celebrandi of the Roman Missal, and in the Cæremoniale Episcoporum also, (see the rites of the pontifical mass, lib. II. c. viii. § 76, et alibi,) the term is applied principally, and distinctively, to the first ablution: and the reason is obvious,—that with the first ablution the priest purifies his mouth; and, as regards the faithful in general, the purification of the mouth is—not merely the principal, but—the only purification. It is, therefore, quite natural that it should be said of the priest in making the first and second ablution, [1.] “se purificat, et [2.] digitos abluat”: yet this need not hinder, but that the priest may also be said, “purificare digitos.” And in the missal itself (Ritus Celebrandi, c. xi. § 1) the words “*celebrante purificato*” appear to be used to express the completion of both ablutions: and the very napkin, provided for wiping the chalice as well as the priest’s fingers after purification, is called *purificatorium*. Thus “*hausta purificatione*” is used of the second ablution by Durandus, at the end of the chapter, *De Perfusione*: so Mabillon, not. ad Cæremoniale Galetani, p. 308: and we believe numberless examples might be quoted from those ritualists who have treated on these subjects with a view to practice.

We may add, with reference to the purification of the communicants generally, that what we have said above is taken from the rubrics of the Roman Missal: but we understand that their directions on this subject are now not much regarded; and that purification has almost ceased to be ministered to the people.

\* We conceived that this word was now so generally understood that we did not think it necessary to append any explanation of it. But a marginal note of D'Achery to the Chronicon Centulense, in the same volume of the Spicilegium, reminds us that there was a time when men of his learning mistook its meaning, even in passages which seemed of themselves to explain it: and we have since seen, in some popular work, the old error still retained. D'Achery, in the place which he professes to interpret, states it to be used “pro pixide, sive scriniolo, in quo servari solet in ecclesia Corpus Christi super altare.” The truth is, it means the well known canopy of masonry, supported on four columns, over the principal altar, or principal altars, of many churches,—the *baldachino*: and the only wonder is, how the meaning should ever have been missed. See Bingham, Book viii. c. vi. § 18. At present, in ordinary use, *ciborium* means rather a pyx, than the tabernacle.

† This was not strictly peculiar to Cluny; but it is noticed, in one of the MSS. of Udalricus, as a variation from the practice of other churches; and this reason is alleged for it,—“quia quidam, maxime novitii nostri, adeo sunt rudes, ut si Sanguinem ita separatam acciperent non remaneret ut non magnam aliquando negligentiam incurrerent.”

the deacon communicates within the reclinatorium; and then “percepta communione prope armariolum venit, ut cum vino in *altero calice* [the chalice of the *morning* mass] digitos abluat quibus Dominicum Corpus tractavit.” It is to be observed, that the deacon had divided the Hosts before communion. And it will not be overlooked, that, so far was the ablution of the chalice of the mass from being the exclusive purpose of the perfusions, that here another chalice, which had not been used in the mass, is brought for the purification of the deacon. In this chalice, or over it, the deacon washes his fingers, the other minister pouring the wine: he then wipes them on the lip of the chalice; next on his face\*; and then, turning to the east, he applies to his mouth that part of the lip of the chalice on which he has wiped his fingers, and drinks the wine. Meanwhile the priest is communicating the brethren at the reclinatorium. “Communicatis autem omnibus qui voluerint, et novissime subdiacono . . . sacerdos, calice a subdiacono recepto, *Sanguinem sumat, vinumque, quo postea calicem lavat, infusum sibi ab eodem subdiacono.*” The subdeacon then takes the chalice, and its own paten (which had not been used at communion), and the minister takes the scutella, with the paten, which had contained the blessed Sacrament, and so they place themselves behind the priest: and while they thus stand,—the minister before the left hand corner of the altar, holding up the scutella; and the subdeacon before the right hand corner, in like manner, holding up the chalice in one hand, and the paten, with one of the corporals on it, in the other;—the whole convent make a genuflexion in reverence to the Lord’s Body and Blood. Meanwhile, the other minister, who had poured the wine for the deacon, having immediately after gone, with the small chalice and the ampulla, to the outside of the reclinatorium, approaches in front, “ut sacerdos quoque digitos illos lavet, quibus Dominicum Corpus tractavit, quos nunquam in majoris missæ calice abluere licet. Quo sumpto [sc. vino super digitos perfuso] iterum vinum in calicem funditur, ut ipse aliquantulum calix abluatur, et a sacerdote sumitur: et quotiens tam Sanguinem quam reliquum vinum sumit, faciem versus altare, vel versus orientem, vertit.” There is no account how the priest wipes his fingers: it may be presumed that he follows the same mode as the deacon; the same which, as we have seen, is prescribed to him in the missa privata.

But the ablution of the chalice of the mass is not yet complete; and the minute particles on the paten, if there were any, have not been removed. After the first post-communion, therefore, the subdeacon and the minister, retiring from the altar to restore the sacred vessels to the ambry, first examine them with extreme care, to see if there be the minutest particle in or on either of them, in order that it may be reverentially consumed; and, whether there be or not, they are

\* This seems so strange an usage, that one can hardly tell what to make of it;—“quos ablutos ad calicem prius tergit, deinde ad faciem,” says Udalricus in his account of the missa major: and just so Bernard, in describing the purifications of the priest in the missa privata,—“quos debet tergere post ablutionem in anteriori parte calicis, unde sanguinem sumsit, deinde ad faciem suam.” We can only give it as we find it.

both carefully perfused with wine, at least once; the wine poured into them, or over them, being received into the smaller chalice, in which the priest and deacon made their purifications. This wine is drunk; and afterwards more wine is poured into the smaller chalice, and that is drunk also. Not a word is said about drying the vessels; and it would rather seem that they were not dried.\*

Only one question remains to be asked about Cluny. Where did the celebrant of the missa major wash his hands when the mass was over? We are almost sure that he washed them somewhere; for we have seen that he washed in the piscina after every missa privata. Did he wash before leaving the altar? If so, was it in the silver concha, or in that piscina into which the subdeacon poured the drop of water from the chalice, if accidentally such a drop was found in it?—or was it not till after he had reached the sacristy? We regret that we do not find a hint towards settling this point, unless it might be inferred, from the priest's taking off the vestments before the ablution after the private mass, that the ablution after the missa major was made in the sacristy.†

As regards the washing of the vessels after communion, precisely the same rules as at Cluny were observed by the monks of S. Benignus at Dijon, at the same period; only that, as in their church the communion of the chalice was received by a tube, instead of by the dipped particles as at Cluny, rules are given for exhausting this instrument, and passing wine through it. With this exception, the MS. Consuetudines of S. Benignus agrees, almost verbatim, with Udalricus. Everything is most scrupulously washed with wine, of which every drop is consumed; no water is used; nothing is poured away.

We should not, of course, be justified in inferring, from the Consuetudines of Cluny and of S. Benignus in the eleventh century, that the practice of all the churches—even of all the monastic churches—in the eleventh century was the same; and that, if on proceeding to a

\* When the washing of the vessels is completed, it is said indeed, “alter ministrorum linteola, quæ tria sunt, debet studio explicare,” which might suggest the thought that the linens were unfolded for the purpose of drying the vessels. But this tract is edited with so little care, that we do not scruple to read *complicare* instead of *explicare*; an emendation which the passage itself seems to require, especially if compared with other places where these and similar *lineteola* are mentioned. Besides that some other cloths would be more likely to be used than these if the vessels were dried at all. If they were not dried, this would account for a rule, mentioned in the description of the *armariolum* near the great altar, that the custos ecclesiæ, who washes the chalices in water every morning before mass, always on Wednesdays and Saturdays puts his fingers into the chalice, and rubs the bottom of the cup, “ne forte aliquantulum fœtiscat propter vini crebram infusionem.” And it may be observed again, that not a word is said of drying the chalice after it is thus washed with water; which may account for what has already been quoted in this paper of the subdeacon, when he takes the chalice from the top of the ambry during the Gospel,—“experitur si quid aquæ in illo remanserit inter lavandum, et effundit in caveam,” &c.

† From the reason given by Udalricus for this ablution in the missa privata—“maxime propter calicem et propter corporale reportandum”—we might be led to suppose that, after the missa major, the ablution was not performed at all. But the word *maxime* implies that this was not the only reason; and we have already seen cause to doubt that it was the chief reason.

document of another church, or another order or congregation of monks, of the twelfth century, we find a different practice, that therefore a general change had taken place: this might be so, or it might not. However, it is well to observe that the next document which we have to cite is a century later, and it *does* present a somewhat different practice. It presents, too, particularly when compared with the examples which are to follow it, proof of a special relation between the piscina of the great altar and an ablution of the priest after communion, which relation, it is *conceivable*, might exist at Cluny, as respects the final ablution, but which does not appear.

In the ancient rites of the Cistercians (De Monachor. Rit. pp. 169 and 194) the priest at the offertory "*aqua sibi a subdiacono de ampulla data, et in pelvi ad hoc præparata recepta, digitos abluebat*"; but after communion this direction is given,—"*recepto calice [the subdeacon pouring the wine] respergat digitos in ipso calice, quem ponens super altare, eat ad piscinam abluerè ipsos digitos in aqua, quibus tersis ad medium linteum ad hoc ipsi præparatum,\* redeat ad altare sumere vinum quod dimisit in calice.*" After drinking the wine thus poured over his fingers, wine is a second time poured into the chalice, which is also drunk by the priest, who then sets the chalice on the altar. The washing with water of the fingers wet with the wine of purification, is an addition to that purification of the fingers which we have seen at Cluny and Dijon; but no corresponding addition is made to the ablutions of the sacred vessels. They remain on the altar to the end of the mass. Then (Martène, p. 195) diaconus "*dicto Benedicamus Domino, vel Ite missa est, inclinet, deinde iens ad altare transferat inde calicem et patenam super ministerium, sumens ibi lingua sua, si quid de Corpore Domini remanserit super patenam. Et postea accipiens fistulam, abluat eam vino, et postea patenam; quod bibens infundat alium vinum circumliniens ipsum calicem intus, quod iterum percipiat. Tertio infundat vinum, eo modo circumliniens, quod percipiat subdiaconus. Et adhuc alia vice infundat, si necesse fuerit, quibus lotis, et deterisis ad linteum quo sacerdos paulo ante digitos suos detersit, recondat ea et corporalia cum calicibus.*"† We do not, therefore, yet find the chalice washed with water, nor its ablution consequently poured into the piscina.

Another example of the priest's washing in the piscina after com-

\* In the ablution at the offertory mention is made of the towel used—"tergebatque ad linteum ad hoc deputatum": but it was another, the *medium linteum*, which the priest was to use after communion: and the same *medium linteum* is afterwards, at the end of the mass, employed by the deacon to dry the chalice and paten and fistula. Three napkins seem to have hung near the piscina. It will be remembered that the Cistercian deacon used the same with the priest in the vestry. Whether this were so at the offertory we have not the means of determining. The third napkin would, no doubt, be used by the subdeacon. The hanging of these napkins in their places would be part of the *preparation* of the piscina, mentioned in that direction to the deacon and subdeacon in preparing for the mass,—"*postea præparent ministerium quod est juxta altare, et sedes in quibus sedent sacerdos et ipsi ministri, et piscinam.*" The reader will observe immediately that the ministerium is used in washing the vessels.

† The words "*cum calicibus*" seem to refer to the chalices of the missæ privatae in the ambry to which the vessels just used were to be returned.



munion is furnished by the ancient MS. Ritual of S. Martin at Tours (Antiq. Ecc. Rit. p. 570). Marténe, writing at the end of the seventeenth century, describes this MS. as 400 years old. It may therefore be regarded as representing the rites of this church in the thirteenth century. Nothing is said in the ordo, given by Marténe, from which to infer where the priest's ablution was made at the offertory: it seems most probable that it would be in a basin. But when we come to the communion we find this direction to some of the choir-boys\*—"postea sacerdote communicante, et manus in piscinas lavante, clericuli incipiant *Agnus Dei*."

We have next to produce a variation from this rite, in which the piscina is used apparently for the same ablution, but not directly, the water being poured on the celebrant's fingers over a basin, and from the basin into the piscina. The authority is an ancient Ritual of the church of Soissons. Marténe describes it as "pervetustum, tempore Nivelonis II. episcopi scriptum." Here we conclude without doubt that the washing of the priest's hands at the offertory was made over a basin, though the direction is only "abluat sacerdos manus suas: clericuli vero ministrent ei aquam cum manutergio." But after communion, and the pouring of the wine into the chalice for the purifications,†—"in ablutione manuum ministrent clericuli aquam cum pelvibus: ablutio quoque illa mittatur in piscinam quæ ad usum magni altaris reservatur." From which words it seems natural, though not necessary, to infer, 1, that some other ablution was poured into this piscina—perhaps an ablution of the chalice with water, to be performed subsequently, might be tacitly referred to; but 2, that *not every* ablution of the priest was poured there. In perfect conformity with this are the rules for what we believe to be the same ablution in the Cæremoniale S. R. E. of Gaietan, in the pontifical mass of a cardinal. After the pontiff has washed his fingers with wine poured on them over the chalice, before he drinks the wine, "abluat iterum eos digitos cum aqua quam infundat capellanus cum pelvibus, et ipsa aqua projiciatur in loco munda:" just as, after he has drunk the wine, and the deacon has folded the corporal, &c., "subdiaconus abluat calicem cum aqua munda, quæ projicienda est in loco munda."‡

\* The form of expression will be observed, washing his hands *into* the piscinas, so that the water poured on them should fall into the piscinas, or one of them. If the piscinas were appropriated in the same way as those at the great altar at Cluny, we might infer that the one used in this case would be the same as that employed to receive anything poured from the chalice.

† All that is said in this ordo about this pouring of wine is only this—"Ad complendum itaque salutis nostræ mysterium fundat vinum in calicem subdiaconus." In the ordo from the Ritual of S. Martin's, at Tours, it is not mentioned at all; and the same may be said of most of the ordos printed by Marténe. But two ablutions of the chalice may be presumed in every case; one of them being poured *super polices et indices sacerdotis*.

‡ Vague impressions often get hold of the mind no one knows how, and are allowed more consideration than they are worth. This may be applicable to an impression of ours that piscinas were in less general use at altars in Italy than on this side of the Alps. We have little to allege in support of it. The indefinite expression, "*locus mundus*," in this place, looks that way; and we think we could add one or two minute observations bearing—with whatever force—in the same direction.

Here for the first time we have a notice of the ablution of the chalice with pure water after the communion, and after two perfusions of wine. We are far from intending that at this period such an ablution of the chalice was a novel usage, because in the earlier documents of the monks of Cluny and Dijon, and of the Cistercians, it did not exist. It might be ancient : it might be frequent : though we have thought it well to insist on the evidence against its existence in these monastic churches, to establish clearly that the practice was at least not *constant* in the first two centuries of the second millennium. We will produce other instances of its use. One is from the rites of the Casaline Benedictines, described by Marténe (*De Monachor. Rit.* p. 195,) not in the words of the MS. which appears to be his authority, but in his own ; he is speaking of the conventual mass ;—"Communicatis omnibus, utramque de manu subdiaconi sacerdos ablutionem sumebat ; adstante etiam cum pelvi clerico, ultimam ut calicis ablutionem, quæ sola fiebat aqua, reciperet." Where he describes the missa privata of the Casalines, he mentions the piscina as being, sometimes at least, the receptacle of this ablution ; and he mentions also a circumstance in the purification of the celebrant's fingers, which (it seems probable) he had overlooked in his account of their missa sollemnis ;—"Facta communione, primo vinum in calice accipiebat, quo hausto dicebat, *Corpus Tuum Domine* : postea accedens ad cornu altaris, digitos *vinò simul et aqua* in calicem abluebat, dicens, *Quod ore sumpsimus ; O sacrum convivium ; Nunc dimittis* : sumptaque secunda hac ablutione, minister solam aquam in calicem fundebat, quam sacerdos circumducens tandem in pelvim vel in piscinam effundebat, calicem linteò tergens." The circumstance to which we have drawn attention,—*vinò simul et aqua* abluebat,—is probably a mark of a later date, and it is therefore anticipating in some degree to introduce it here. But we have only to cite Marténe's account of the purifications of the monks of the congregation of Bursfeldt, and then we will proceed to more particular notice of that circumstance. In the Bursfeldt rites, according to Marténe, the priest took the first ablution immediately after he had himself communicated : he then communicated the brethren ; and when their communion was completed, he said *Quod ore sumpsimus*, &c. : "interim ablutionem digitorum faciens super calicem, collectis prius reliquiis per excussionem corporalis super patenam, haustaque ablutione, *iteratam ablutionem digitorum et calicis cum aqua faciebat piscine infundendam.*" The reader will observe what their example has in common with those which have preceded ; and what it has peculiar.

We will now return to the point to which we have just adverted at Casale,—the immission of water into the chalice, with the wine, for the ablution of the priest's fingers. We have said that probably it is a mark that the ordinary, in which it appears, is of later date than the other documents which we have had before us. In fact, it represents exactly the present Roman practice, as compared with the Roman practice in the *Cæremoniale* of Gaïetan. For if—as is probable from its correspondence with the Cistercian rite—the rite of purification of the fingers in the pontifical mass of a cardinal was the same as the ordinary rite of purification in Roman use, the Roman use has undergone a certain alter-

ation, though not to any great extent. The alteration has been no more than this. Formerly, the celebrant, having had wine poured on his fingers over the chalice, left the chalice with the ablution in it on the altar, and went to have water poured on the wet fingers over a basin, or over the piscina; and then, having dried his fingers, he returned to drink the ablution in the chalice:—the mode substituted is, that after the wine is poured over the fingers into the chalice, without removing the fingers from the chalice a little water is poured also; and then the priest dries his fingers and drinks the mixed ablution. And as regards the chalice;—formerly, after the two ablutions with wine which were drunk by the priest, it was a third time rinsed with pure water which was poured away “in loco mundo”: now it is dried after the second ablution without any farther rinsing.

Thus far then we seem clearly to have established the relation, of which we spoke, between piscinas and certain ablutions made *after communion* in the missa solemnis. From the examples which we have had before us hitherto, it does not appear that the piscina had this relation to *every* ablution of the priest's hands *extra calicem*, after communion; but only to that distinct and peculiar one, the purpose of which was to wash from the fingers the wine of purification: just as in the examples where it is mentioned that the chalice, after purification with wine, was rinsed with water, the same piscina was, with exact consistency of design, the receptacle of that ablution also; and not overlooking that little variation in the case of the Bursfeldt monks, which goes yet farther to confirm the same view,—that the ablution of the fingers with water, in their rites, was made into the chalice itself after the wine with which they were purified had been drunk, so that the same water served for the final rinsing both of fingers and chalice. This rinsing of the fingers is indeed by Durandus in the Rat. Div. Off. (cap. *De Perfusione*) counted with the other ablutions of the hands *extra calicem*\*: but in the ordo of the pontifical mass in his Pontifical, where he specifies four other ablutions of the bishop's hands, but passes by the purifications in silence, he passes by this aqueous perfusion with them. This perfusion of water is, in fact, manifestly but a portion of the purifications, and the completion of them;—as manifestly so, when made into a piscina, or into a basin to be emptied into the piscina, as now that it is made into the chalice, to be drunk with the wine perfused immediately before.

There is, however, still room for a question, whether any ablution of the hands subsequent to this, in churches where solemn mass was performed with every circumstance of reverence and of regularity, was made into the piscina. As regards our two examples from S. Martin's at Tours, and the cathedral at Soissons, we ourselves entertain little or no doubt that, in them, the ablution mentioned, as made into the piscina, is the very identical ablution, described in the Cistercian rites, and in the ordo of Gaietani, and referred to by Durandus in his

\* “Trina igitur sacerdotis ablutio, quæ fit in principio, in medio, et in fine, designat,” &c. The ablution in question is that which is made *in fine*.

chapter *De Perfusione*. Indeed these authorities, not distant in point of time, and two of them applying more directly to French practice, seem almost sufficient to determine our judgment on that point. Yet we are unwilling to represent this as absolutely certain. For when we come to the records of the ancient English rites, we find in the printed missals of Sarum and Hereford an ablution of the hands *extra calicem* immediately after the purifications have been drunk,—these purifications apparently including a perfusion of the fingers with water in the chalice; the same *lotio manuum* being found also in the MS. of which Mr. Maskell has printed the Ordinary, under the idea that it represents the Use of Bangor.\* And of this ablution after the purifications, and after the aqueous perfusion in the chalice, in the Hereford missal it is said, “eat [sacerdos] *ad sacrarium* et lavet manus suas.” We have repeatedly had occasion to observe respecting the rubrics of the Hereford missal, that in general, they apply to the *ritus privatus* rather than to solemn celebration: and we conceive that is very *probably* the case here. Yet, considering this direction as applicable only to low mass, it is still an observable coincidence between Hereford and Cluny, that there should be a special direction in each for the last washing of the hands to be made in the piscina, though at Cluny we think we have proved, and at Hereford we may reasonably presume, that the ablution at the offertory was made there also. And though it be *probable* that the direction, as it stands, is intended to apply only to the *missa privata*, it is by no means *certain* that it does not apply to solemn celebration also. It is therefore very desirable, if it is possible, to ascertain the true character of this ablution, and how it was made.

It is a little mortifying that the rubrics of the Sarum and Hereford missals, though they appear to be rather full on the subject of the purifications after communion, are yet wanting in precision. And we can scarcely help concluding from this want of precision, as well as from the variations whether in *uses* or in manuscripts, that there was not, and could not be, precise uniformity of practice where those missals were used;—not even in the churches where the same missal was used. We have elsewhere had occasion to remark respecting the Sarum rubrics, that they are arranged with very little of system or method: they seem to have been added to the missal from time to time; and instead of being originally written for the places where they severally stand, some of them have been transferred *verbatim* from other directories with no very careful regard, or no regard at all, to the bearing which they might be thought to have on what happens to precede, or follow, in their new collocation. In consequence, much more consideration is often necessary in interpreting them than would be required in documents of more regular composition. Some inconvenience from this must always have been felt; though much less when the book was actually in use, because then—besides the tra-

\* This MS. Mr. Maskell considers to have been written about the year 1400; so that it is a somewhat earlier authority than the printed missals. This circumstance it may be well to take notice of, whether the difference of date be thought to have any thing to do with the difference of rite, or not.



ditional interpretation and the living commentary of daily practice—the priest had other written guides of the way of doing everything, which we do not possess: in fact, in most churches, the priest was dependent on these other guides almost exclusively, the missals being well nigh devoid of rubrics. Thus in this very matter of the purifications after communion, the York Missal has a prayer to be said “post primam ablutionem”; but it has not a word of direction to the Priest to make any ablution at all; and he is thus left to learn how the ablutions are to be made entirely from other sources. Further, when any variation of rite was introduced into practice, if notice of it was to be inserted into existing missals, either by interlineation or by marginal addition, it would usually be desirable, often absolutely necessary, to employ the fewest words: and as it does not appear that any general superintendence was exercised over the transcription of missals, the judgment and discretion of the transcriber would sometimes be overtaxed to insert these additions with accuracy into his new text. Indeed, after the invention of printing, we are not aware that an edition of an English missal was ever made by any public authority. All the editions, we conceive, proceeded mainly from the private speculation of the printers; who, whatever pains they might take to obtain a good manuscript to print from, would be unable to find one which had ever received an authoritative and well considered revision.

Under these circumstances we profess not to attempt much elucidation of the English rubrics: and we would willingly pass them by, if we did not feel obliged to do what we can to extract from them anything which may throw light on our subject, be it ever so little. On the face of them they present the appearance of much confusion. If the reader will turn to Mr. Maskell’s “Ancient English Liturgy,” p. 130, and compare in it the rubrics which follow the prayer *Gratias Tibi ago*, in the two columns headed *Sarum* and *Bangor*, we think he can scarcely (at first sight, at least) escape perplexity from their agreement, at once, and their disagreement. It is obvious from the extent of their close verbal correspondence, that in their original they have been the same: but in one, or the other, alteration has been made—chiefly in the collocation of one clause, but also by the addition, or else the omission, of a few words—and the result is, that it is by no means obvious, what is the meaning of either. The comparison of the two, instead of throwing light upon each, is we believe the chief cause of the obscurity, or uncertainty, of one of them: for the rubrics of Sarum, if the reader can look at them by themselves, (putting Mr. Maskell’s manuscript, supposed of Bangor, out of his thoughts,) may be made plain enough, as far as they go, except on one point. In the Sarum Missal, after the prayer *Gratias Tibi ago*, which immediately follows communion, comes this rubric, “Qua dicta eat sacerdos ad dextrum cornu altaris cum calice inter manus: digitis adhuc conjunctis sicut prius: et accedat subdiaconus et effundat in calicem vinum et aquam: et resinceret sacerdos manus suas ne aliquæ reliquæ corporis vel sanguinis remaneant in digitis vel in calice.” The same rubric is found, word for word, in the same place in Mr. Maskell’s manuscript: and one should suppose, therefore, that the meaning of it was the same in both. But, however it be understood in the manu-

script, in the printed Sarum Missal it must be taken as a *general* direction applying to *both* the ablutions usually made in the chalice. Of this there can be no doubt whatever. The reader may, we think, satisfy himself on this point by carefully reading what we have quoted, in connexion with what follows in the Sarum rubrics, as exhibited in Maskell; but if he has the opportunity of looking at the place in the missal itself, (we will specify the edition we use, Paris, 1516, since the editions vary) he will find it made plainer; because the passage quoted is there followed immediately by a direction what is to be done with both ablutions in the special case of the priest having to celebrate a second time on the same day. This point being settled, what follows in Sarum becomes easy and natural. A general direction having been given, assigning the time, and place, and minister, and matter, and purpose of the two well known ablutions, then follows a more particular instruction, that after the first of them a certain prayer is said:—“Post primam abluionem vel effusionem, dicitur hæc oratio, *Quod ore sumpsimus*,” &c.; and, when that is ended, that the second infusion for the ablution of the fingers is to be made;—“*Hic lavet digitos in concavitate calicis cum vino*,” &c. This is all straightforward enough; and is confirmed, as far as any confirmation can be needed, by the agreement of the Hereford rubrics, not to mention the agreement, as far as it goes, of the York rubric also. We might wish, perhaps, for more minuteness of direction: but the only thing in this part of the Sarum rubrics, which seems to require *explanation*, is, that in the general direction for making the ablutions the subdeacon is directed to pour into the chalice wine and water, while in the special direction to the priest for rinsing the fingers it is said only, “*Hic lavet digitos cum vino*.” We can only offer conjectures. One, which we think not devoid of probability, is, that at an earlier period the appointments for the perfusions at Sarum had agreed with those which we have seen in the Cistercian Usages, in the *Ordo Romanus* of Galetani, in the *Rationale* of Durandus, and, as we believe, in the *ordos* of S. Martin at Tours and the cathedral of Soissons, according to which the perfusions in the chalice were of wine only, followed by a rinsing of the fingers with water *extra calicem*; that subsequently, as at Rome, the practice was introduced of pouring water over the fingers without removing them from the chalice; and that, when this was done, the addition of the words *et aquam* after *vinum* in the general direction for the perfusions was all that was judged necessary to adapt the rubric to the altered practice. We have intimated above that there is a certain agreement between the Hereford rubrics and those of Sarum, but that it is of an incomplete and qualified kind: yet we think that a due consideration of the Hereford rubrics will add something to the probability of our conjecture: and on the whole comparison of these two missals, our own conclusion is, that a substantial identity of rite was designed here, though, as their rubrics are wholly independent in point of language, this identity of design is certainly not expressed. The Hereford rubric directing the first ablution expresses, we doubt not, exactly what was done at Sarum:—“Postquam communicaverit [sacerdos] cat ad dextrum cornu altaris cum calice, et abluat cum cum vino.” That ablution of course was consumed by the priest, though

neither rubric says so : and we think that, in each case, the prayer *Quod ore sumpsimus* was said before drinking the ablution, though we are not certain that it was so in either. But the first ablution being disposed of, then instead of "*Hic lavet digitos in concavitate calicis cum vino infuso a subdiacono,*" which is the direction in Sarum, the Hereford rubric has, "*Deinde abluat digitos suos supra calicem cum vino vel aqua.*" Here is at least no very peremptory opposition between the two rites ; for the words, *vel aqua*, are at most but permissive ; and it is conceivable that such permission may have been given on two accounts ;—1, that the wines, imported into this country, might then, as now, be more potent than the wines used at the altar in other countries, where they were of home growth ; and 2, that they were more costly, and therefore an indulgence might be designed to poor parishes, or to necessitous priests. But that an ablution with wine is the primary intention of the rubric may be concluded from hence,—that after the prayer, *Hæc nos communico*, which is said at this ablution, comes another direction, "*Tunc abluat cum aqua et redeat ad medium altaris cum illa ablutione, et ibi sumat eam.*" We would understand the words, *cum illa ablutione*, of a mixed ablution ;—that is, that the priest did not drink the wine poured on his fingers, till the water had been poured also. Looking only at the Hereford rubrics by themselves, it might be more natural to suppose that three separate perfusions were separately consumed. But we think the other examples of a mixed ablution make it more probable that the wine and water poured on the fingers were taken together. Else this would be a singular example (so far as we have been able to discover) of a rinsing of the fingers and chalice with pure water, to be afterwards drunk by the priest.\* The drinking of this ablution at Hereford is followed by the prayer, *Corpus Tuum, Domine*, from the Roman missal, which the other English uses want : and this circumstance may add something to the probability that Hereford did not differ from Rome in the practice of mixing the wine and water. On the whole, therefore, we incline to the opinion, that, in those churches of this country where the missals of Sarum, York, and Hereford were in use, the regular practice in the perfusions of the chalice and fingers, at the period when those missals were printed, was substantially the same in all ; and that, the same as the Roman.

We have not said anything of the directions of Mr. Maskell's manuscript, and in truth we scarcely know what to say. On a former occasion (on the Credence, pp. 151, 2) we intimated an opinion that the difference between this manuscript and the printed Sarum missals, in this matter of the perfusions after communion, was more apparent than real : but we are bound honestly to acknowledge that, if we had not then formed our judgment hastily, we at least expressed it inaccurately. However it is to be accounted for, the difference between the documents is certainly substantial. An attentive consideration of the rubrics of the manuscript must, we think, lead to the conclusion, that

\* We shall be understood to mean *by express appointment* ; the *permission* to use water instead of wine is not forgotten : and we beg the reader to keep this in mind hereafter.

they have been drawn from an original agreeing with the printed Sarum missals; that from some cause they have been altered; and not very skilfully altered. But as they stand, they can only be understood as directing that the fingers be washed with the *first* perfusion of wine; and that after the prayer, *Quod ore sumpsimus*, a second perfusion of the chalice be made with wine, or water; though here it is not to be forgotten, that in this manuscript, as in the printed Sarum missals, the rubric immediately following the prayer *Gratias Tibi ago* directs the subdeacon to pour into the chalice wine *and* water. Such order of purifying the fingers with the first perfusion is not without example: the reader may remember it in the ancient Cistercian rites. But having thus stated how the purifications are actually represented in this missal, we will forbear all conjectures as to the cause of its departure from the order of Sarum and Hereford, and return to the point from whence we have been drawn to this consideration of the perfusions in the chalice: that point was one, in which Mr. Maskell's manuscript and the missals of Sarum and Hereford are all agreed;—viz., an ablution of the Priest's hands immediately after the perfusions, or purifications, of the fingers and of the chalice are completed. “*Deinde lavet manus*,” says the printed Sarum missal: “*Tunc cum ista oratione eat sacerdos ad dextrum cornu altaris et abluat manus*,” says Mr. Maskell's manuscript: and the rubric of the Hereford missal is,—“*Tunc ponat calicem jacentem super patenam, et inclinet se ad altare, et eat ad sacrarium et lavet manus suas*.”

Now, whatever be thought of the other two missals, it is certain that, in that of Hereford at least, this *lotio manuum extra calicem* immediately follows an *ablutio digitorum cum aqua in calice*—that is, with only a short prayer intervening. We suppose our readers will agree with us in opinion that this aqueous perfusion of the fingers in the chalice was of later appointment. The language of the Hereford rubrics, looking at them by themselves, seems not to have the consistency of an original enactment; the comparison of them with those of Sarum surely tends to the inference that both had undergone some change; and the observations we have made on other rituals, we think, need not leave much doubt on the conclusion, that the aqueous perfusion of the fingers in the chalice was of later introduction in both. Assuming then that this ablution of the fingers with water *in calice* at Hereford is of later introduction, we should have no doubt that there had previously been some such ablution *extra calicem*. And then this question occurs:—Did such previous *ablutio digitorum cum aqua* co-exist with that *lotio manuum* which our printed Hereford missal orders; or is the present *lotio manuum*, in its origin, the self-same thing as the previous *ablutio digitorum*? In other words, was this *lotio manuum* formerly employed as the completion of the purification of the fingers, before a perfusion with water in the chalice was appointed; or did it then exist as an additional and independent ablution? We are induced to dwell on this point, perhaps more than is necessary, from a feeling of the *possibility* of such a twofold ablution with water being referred to in the expression which we quoted at page 347 from the Ordo of Soissons—“*ablutio quoque illa mittatur in piscinam quæ*



ad usum magni altaris reservatur.” The word *quoque* might not unnaturally lead one to suppose that some other ablution had been poured into the piscina, or had been made there directly; and we would not maintain that there is any great *à priori* improbability in the notion that the priest had rinsed the four fingers in the piscina before this ablution, of which the Ordo says, “in ablutione manuum ministrent clericuli aquam cum pelvibus.” If this were so, the Hereford rubric, in which the priest is directed to go to the piscina to wash his hands, —“*eat ad sacrarium et lavet manus suas*,”—would be in perfect harmony with it; and both might be regarded as examples, that the use of the principal piscina of the great altar, in solemn celebration, was not restricted, as we have supposed, to such ablutions of the hands or fingers of the priest, as were made in completing the purifications, but was sometimes employed for other ablutions after communion. For ourselves, however, believing that the *ablutio manuum* of the English missals is, in its origin, identical with those of the Ordos of Soissons and of S. Martin at Tours, we believe also that, previous to the introduction of the ablution with water in the chalice, this *ablutio manuum* was the *only* aqueous ablution of the fingers; and that the aqueous ablution *in calice* therefore was not, in the Hereford rite, a *substitution* for another ablution *extra calicem*, but an addition. We speak thus of Hereford more particularly, inasmuch as the ablution with water in the chalice is, in the Hereford rubrics, more distinctly directed; but we would be understood to entertain the same opinion respecting Sarum also. And in coming to this conclusion we are influenced by two considerations, in addition to those which have already appeared in our examination of other rites. The first is, that in the Sarum rubric, after drinking the ablutions, the priest has this direction—“Post perceptionem ablutionum ponat sacerdos calicem super patenam: ut si quid remaneat stillet”: that is, not that he is to lay it on its edge, as in the Hereford missal and in Mr. Maskell’s MS.,\* that it may drain on to the paten; but to place it upright, so as to let the wet sides drain themselves to the bottom of the bowl. Then “ablutis manibus, et redeunte sacerdote ad dextrum cornu altaris: diaconus calicem porrigat ori sacerdotis si quid infusionis in eo remanserit resumendum.” This seems to connect this ablution of the hands with the purifications very plainly; indeed we cannot but regard it as a manifest relic of the ancient practice, described in the Liber Usuum Cisterciensium, and in the Cæremoniale of Gaietani, for the priest to leave the vinous perfusion of his fingers on the altar when he went to wash his fingers *extra calicem* with water, and to return and drink it after that ablution. The second reason, which we have referred to, is this—that though in the Roman *missal* the aqueous ablution in the chalice is *substituted* for the previous ablution of the fingers *extra cali-*

\* Here is one more particular of diversity between Mr. Maskell’s MS. and the printed missals of Sarum; and, as we have said, it agrees herein with the rubric of Hereford. The direction in Hereford is “Tunc ponat calicem jacentem super patenam, et inclinet se ad altare,” &c. In Mr. Maskell’s MS., “Eat sacerdos in medio altaris, ibidem calicem super patenam jacentem dimittens: et se cum magna veneratione respiciendum crucem inclinans,” &c.

*cem*, in the mass of a presbyter; yet in the *pontifical* mass, an ablution *cum pelvibus*, seu *lancibus*, is retained also (see the *Cæremoniale Episcoporum*, lib. II. c. viii. § 76), of course with some difference of meaning, and, perhaps, with a difference in the rite itself. It may be that in the present *lotio manuum* (we know not how this is) the bishop receives the water on all his fingers, instead of on the *indices et pollices* only; and there is no express provision that the ablution be poured away “in loco mundo.”

The mere words suggest a natural and obvious distinction between *lotio manuum* and *lotio digitorum*—and sometimes in ritual books we have no manner of doubt that a real distinction is intended and must be understood. But *lotio manuum* does not always and of necessity mean more than *lotio digitorum*. Thus in the “*Ritus Celebrandi*” of the Roman missal itself, in the direction for the washing of the *hands* of the celebrant at the offertory, this washing is expressly defined to include no more than the ends of the four fingers which are to touch the Blessed Sacrament;—“*accedit [celebrans] ad cornu epistolæ, ubi stans, ministro aquam fundente, lavat manus, id est, extremitates digitorum pollicis et indicis, dicens psalmum Lavabo,*” &c. Indeed, in the rubric of the Sarum missal, which directs the rinsing of the fingers in the chalice, the expression is “*resinceret sacerdos manus suas*”; as in the Ordo of S. Martin, at Tours, the words are “*manus in piscinas lavante,*” and in that of Soissons—“*in ablutione manuum ministrant clericuli aquam.*” There is no absolute necessity, therefore, to understand by the expression, “*Deinde lavet manus,*” in the rubrics under our consideration, more than a washing of those fingers which had holden the Sacrament; and though there is no intimation in the Sarum rubric either that the ablution was made at once into the piscina, or was afterwards poured there from the basin which received it, yet the direction in that of Hereford—“*eat ad sacrarium et lavet manus suas*”—raises a presumption that some provision had existed at Sarum also, “*ne projiceretur in locum immundum vel inhonestum.*” If there had been an express rule that this ablution in the *missa major* should be poured into the piscina of the great altar, this practice might be discontinued when the aqueous perfusion in the chalice was introduced; and, in consequence, the mention of it suppressed in the rubrics of the missal; while in the Hereford missal, the rubrics of which had respect mainly to the *ritus privatus*, the direction “*eat ad sacrarium*” might well remain there still.

But in these rather obscure questions, wherein we have no means of getting at certainty, we are, perhaps, making too great a demand on the patience of our readers. The whole subject indeed we must be content to leave at present in much uncertainty. The long period over which our most usual ecclesiological inquiries extend—the continual, though minute, changes introduced by the great innovator into the accessories even of the never ceasing service of the church—the manifest impossibility, under all the circumstances, of uniformity at any one period, in the same country, or even in the same diocese—all prohibit the thought of our being able to state distinctly and positively what was the precise practice, in any given place, at any given time,

were records more abundant and more accessible than we find them. The general conclusions, at which we think we have arrived, we offer only as probable; and we shall be grateful to any one who, with better information, will correct them.

As regards the rites of the *missa privata*, it may be thought that we have assumed the uses of the piscina on insufficient evidence. Yet, with what appears to us the conclusive proof as to the ancient practice at Cluny; with the fact too that in the *missa major* of that church the subdeacon and inferior ministers washed their hands in a piscina; and with this the *general* description of Durandus, “prope altare, quod Christum significat, collocatur piscina, seu lavacrum, i.e. Christi misericordia, in qua manus lavantur”; and remembering, moreover, that the same exact and laborious circumstance of external reverence was not maintained in private masses, which solemn celebration exhibited, we think we have enough to justify us—as often as we find a single piscina by a minor altar, where there is no reason for supposing solemn celebration to have been usual—in saying that that piscina probably served for *all* the ablutions at its altar; and of these, in every day use, the ablutions of the priest’s hands would be the most prominent. The rites of a small church, even in its more solemn celebrations, we conceive would often approximate more to the private than to the solemn rite of the cathedral; but this in various degrees, of which we can have no certain measure. When, in a large church, a double piscina is found, we conceive that Cluny would supply the most probable interpretation of its use. One cavity, we conceive, would be reserved for the more sacred ablutions, &c., as of the chalice, and of the priest’s fingers after communion; the other would serve for the ablutions of the subdeacon and acolyths, perhaps for the deacon also; and if the priest washed his fingers in a basin after communion, as well as at the offertory, the ablution made at the offertory would probably be poured into the piscina of the *ministri*, that the basin might be ready to receive that special ablution which was the object of more particular regard. Where there were three cavities, as at Holy Trinity, Rothwell, Northants, (Hand-book of English Ecclesiology, p. 49) it is easy to supply conjectural uses for them; and we leave the reader to do it his own way. It has been observed that the later piscinas are almost universally single. This, we conceive, consists well enough with the purpose which we have attributed to the second cavity. The practice of the washing of the *ministri* at the altar went out of use—*when*, we know not: it is mentioned in the ancient MS. *Consuetudinarium* of Sarum, from which Mr. Maskell has printed an extract; but we have no recollection of any trace of it in the printed Sarum missal. When the *ministri* ceased to wash at the altar, and the aqueous, as well as the vinous, perfusion of the celebrant’s fingers was made in the chalice, one single piscina would seem to suffice for the high altar of a great church; and its only purpose would be to receive such substances as accidents and other unusual occasions might require to be poured into it.

That general purpose, assigned to piscinas, of serving as the receptacle of substances which reverence, or decency, did not suffer to

be thrown into a common place, is one into the details of which it is not desirable to enter. There is one particular instance for us to specify, as we have already alluded to it, and as it is drawn from one of our English Office Books. In speaking of the rubric after the prayer *Gratias Tibi ago* in the Sarum missal, we stated that in the edition of Paris, 1516, this rubric goes on to explain, what is to be done with both ablutions in the special case of the priest having to celebrate a second time the same day. The portion of the rubric printed by Mr. Maskell is followed by these words:—"Cum vero aliquis sacerdos debet bis celebrare in uno die: tunc ad primam missam non debet percipere ablutionem ullam: sed *ponere in sacrario*; vel in vase mundo usque in finem alterius missæ: et tunc sumatur utraque ablutio. Post primam ablutionem," &c. The alternative of pouring the ablutions into the sacrarium, or piscina, will be understood of the case when the second mass was to be celebrated in another church.\* On this part of our subject, if the reader wishes for further information, he may consult that part of the general rubrics of the Roman missal which is entitled *De defectibus circa missam occurrentibus*; the *Cautelæ Missæ*, which come after the Ordinary in the missal of Sarum, and may be found also in the "Additional Note" to Mr Maskell's "Ancient Liturgy," p. 168; or, if he requires still further information, he may go to the 7th chapter of the 2nd Book of Martène's Monastic Rites, "In quo referuntur nonnullæ veterum monachorum consuetudines circa defectus in ipso sacrificio accidentes." We will, however, offer one suggestion, which fairly professes to be little, or nothing, more than a suggestion;—that where, in these documents, the word *sacrarium* occurs, it should not be at once concluded that the piscina of an altar is intended. The writer of this paper is persuaded that the altars of the churches of this country were provided with piscinas much more generally, and at an earlier period, than seems to be commonly supposed: but he is not prepared to maintain that every altar—nor indeed would he peremptorily assert that even one altar in every church had always its own piscina, such as we usually understand when we use that term. But always, in every church, there must have been some one depository at least for certain sacred ablutions, &c.; and the term *sacrarium*, he believes to be used sometimes for such one depository; and at other times to be used indefinitely, leaving the particular circumstances to determine, in each particular case, where there was more than one sacrarium, to which it was to be applied. We mention this because, in more than one instance, we find in Martène's extracts from Monastic Statutes, &c. *sacrarium* and *piscina* apparently distinguished; as at p. 221 from the MS. Consuetudines of Cluny,—"*ipseque pulvis in sacrario, vel in piscina, radendus*"; and again from a MS. Ritual of Corbie, respecting the same accident, "*ipse pulvis in sacrario, vel in piscina, ponendus*." Other things might be mentioned to the same purpose. As regards piscinas, independent of altars, we have seen

\* The difficulty in this case is still felt, and is met in different ways. It seems never to have been removed by a definitive sentence of plenary authority.



that in the church of Cluny there was one near the great ambry, over which all the chalices of the church were washed every morning; and we have mentioned that into this piscina was poured the water in which the corporals had been immersed, preparatory to their being washed.\* Though respecting the water in which corporals are washed, the general rule—a rule of 1000 years standing at least—is, that it should be poured into the baptistery:—the words of the Roman Pontifical, in the admonition at ordination to the subdeacon, whose proper duty it is to wash the corporals, are—“*ubi corporales pallæ lotæ fuerint, nullum aliud linteamen debet lavari, ipsaque lotionis aqua in baptisterium debet vergi*”;—a direction found in the same place, almost verbatim, in the Pontifical of Egbert, Abp. of York in the middle of the 8th century. The reader may remember a *sacrarium baptisterii* in the *Rituale Romanum*, in the section “*De Materia Baptismi*,” into which the consecrated water when it has become necessary to change it, is to run away; “*hæc, quando nova benedicenda est, in ecclesiæ, vel potius baptisterii, sacrarium effundatur*”; and in the section, “*De Forma Baptismi*,” is a caution “*ne aqua ex infantis capite in fontem sed vel in sacrarium baptisterii prope ipsum fontem extractum defluat, aut in aliquo vase ad hunc usum parato recepta, in ipsius baptisterii, vel in ecclesiæ sacrarium effundatur*.” But this arrangement is doubtless comparatively modern: the rule on which it depends being apparently of not much earlier date than the middle of the sixteenth century—at least the earliest authority for it assigned by Martène is the 4th council of Milan under S. Charles. Where however such *sacrarium baptisterii* exists, it should receive also the water in which the priest washes

\* One portion of the *Consuetudines* of Udalricus not without interest is the account which he gives of the reverential care exercised in washing the corporals; to estimate which the reader is to keep in mind the proper use of the corporal, which may be given in the words of D'Achery, ad locum—“*Corporale est linteam quod sustinet in altari Hostiam, et consecrandam et consecratam, dum celebratur missa*.” A favourable time of the year is chosen; either the pure air of spring, or in autumn, after the middle of September, when the flies are less troublesome than in summer. Deep brazen vessels are employed, kept for this exclusive use. After vespers the corporals are immersed, in the church, in pure cold water, twice, and rubbed in the hands; and both waters are poured into the piscina over which the chalices are washed: fresh water is poured on them a third time, in which they remain all night; and in the morning that water also is poured into the same piscine. They are then carried out “*ad officinam secretarii*,” in which they are to be regularly washed. But we should better give the words of Udalricus than our own.—“*Ibi namque famuli lexivam temperant limpidissimam, et diligentissime colant, et tamen nequaquam effunditur nisi prius in superficie panno sint involuta, ne si quid tale in lexiva remansit ad sacra pertingat velamina. Quæ postquam bene lota fuerint, et aliquantulum siccata, rursus intinguuntur aspersioni quæ fit clara et liquida de optima farina, et ita siccantur ad perfectum. Interim vero minime carent custode, maxime qui muscas et vermiculas insidentes ab eis abigat. Corda, in qua extenduntur ad siccandum, non negligitur ut sit lota, quæ etiam in marsupio ad hoc solummodo opus jugiter servatur. Quando vero levigantur eadem corporalia eum vitreo hemisphærio unus eis substernitur pannus, nee ponuntur unquam super lignum nudum.*”

We are indebted to Mr. Maskell for a reference to a Gloss of Lyndewode on a Constitution of Archbishop Walter, from which it appears that the use of starch in corporals was once forbidden. But the prohibition is merely an interpretation of the enactment of the Decretum, “*Non in serico panno, sed puro linteo sacrificium consecratur altaris*”; and we apprehend it has never been much regarded.

his hands after the baptism. This ablution indeed is not ordered in the Roman *Rituale*; and where it is directed in the pontifical rite of Baptism, all that is said is merely “lavat [pontifex] manus more solito.” But in an office of Baptism, printed by Marténe from an Ambrosian Ritual, is this rubric,—“Baptismo expleto, .. parochus .. aqua manus ambas solus lavabit, neque ullus præterea alius: aquam ablutionis in sacrarium statim effundet.” And as regards the cloths brought for wiping the child’s head,—“si ecclesiæ usibus accommodari non queunt, comburet: cinerem vero in sacrario recondet.” The direction that the priest “solus lavabit, neque ullus præterea alius” has obvious reference to some previous rule, or custom, for others to wash also. An express rule to this effect as regards the Godfather and Godmother is found in another baptismal office from an ancient Ritual\* of the church of Limoges, (Marténe, vol. I. p. 207,) “Patrinus tradat puerum mulieribus, et involvunt eum cum pannis: presbyter, patrinus et trina abluant manus *super fontes* † cum aqua alia, non de fonte benedicto.” But we are thus adding somewhat unnecessarily to the length of an article already much too long.

\* Marténe styles it “Vetus Rituale,” but gives no intimation what is its probable date. From its directing affusion in Baptism, it may be inferred that it is of no high antiquity.

† We know not what were, or are, the particular baptisterial arrangements in the Church of Limoges. But a plurality of fonts in the same baptistery was by no means singular, though it may not have been common; some such arrangement having been necessary where baptism was ordinarily administered but on few days in the year, and perhaps in one only baptistery in a diocese. The most eminent existing example of such a plurality of fonts is that of the baptistery of Pisa, described in Webb’s *Continental Ecclesiology*, pp. 357, 8.

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## COLONIAL CHURCH ARCHITECTURE.

## CHAPTER IX.

[Communicated by the LORD BISHOP OF FREDERICTON; being the substance of his speech delivered at the Anniversary Meeting of the Ecclesiological late Cambridge Camden Society, on Tuesday, May 9, 1848.]

THE Bishop of Fredericton, in moving the adoption of the Report, gave some account of the state of his diocese in reference to architecture, and spoke to the following effect :—

Throughout the whole of North America no correct type of a church was formerly to be seen. The ordinary type seems to have been borrowed from the buildings erected by the Puritans, and from the different religious bodies who sprang up from time to time, the Church having no form of its own, nor having apparently any reference to the ancient churches in the mother country. The common plan of a small village-church was that of a parallelogram, 40 ft. by 28, sometimes with, often without, a small chancel, occasionally apsidal. The roof was very flat, and cieled inside, no timbers appearing. The spire was the favourite termination of the tower, which was poor and thin. There was no central passage to the altar. The pulpit often occupied its place, and always concealed it from view. There was scarcely ever a font. The windows were either entirely square or round-headed, or pointed, with square sash-lights, in proportion about 4 ft. by 9. These sash-lights were often covered with green Venetian blinds to keep out light and heat. The stoves, of which almost always two, and often four, are found in a church, sent their long arms throughout the entire building, meeting in the centre and going up through the roof. The pews were commonly square, and all sold by auction to the highest bidder. The sacramental plate was of inferior material and most unsightly form.

Happily the greater part of these edifices were built of wood, and must ere long decay. Both in the United States and in British North America there is a strong feeling in favour of Pointed architecture, though there is little knowledge of the subject, and great difficulties arise from having no positive standard before men's eyes. It must be expected that many eagerly cling to old forms, however unsightly they may appear to others, and one must honour their feeling, though one cannot admire their taste. In New Brunswick some little progress has been made in the right direction. But it is often a difficult task to persuade village carpenters that a steep roof is not much more expensive and even more dangerous than a flat one, though the climate itself recommends it, from its shooting off the snow. In one respect there is a decided improvement. The seats in most of the lately-built churches are free. A central passage is made. The seats themselves are low, and fit for kneeling. The pulpit occupies its proper place. Fonts here and there appear. Sacramental plate, made under the kind

and gratuitous superintendence of W. Butterfield, Esq., has been sent out to many places, and is universally approved. I have been making an effort to provide an additional place of worship (principally for the benefit of the poor) in Fredericton. It is a small chapel, built at some distance from my proposed cathedral, from the design, and under the superintendence of Frank Wills, Esq., architect, now of New York. The material is a hard grey sandstone, hammer-dressed, and the weatherings and bell-gable are of hard freestone of the country. The interior measurements are 77 feet in length, 21 in width, and 42 in height. This includes the chancel, which is 20 feet long. The roof, seats, screen, altar, and sedilia, are of butter-nut, or white walnut, a wood of the same colour as oak, but exceeding it in beauty. The seats are 2 ft. 8 in. high, standard-ends  $3\frac{1}{2}$  inches thick, and the other parts in proportion. The roof is simple in construction, having a collar-beam with struts, and arched braces carried down to corbels in the wall. The screen is of light and simple construction, very open, and presenting no obstruction to the view. The seating is somewhat later in style than the building. The bench-ends are of one general pattern, with sixteen varieties of tracery. The glass in the side windows was made by Beer, of Exeter; that in the chancel by Warrington. The east window contains medallions, representing the Baptism, Transfiguration, Crucifixion, Resurrection, and Ascension of our Blessed Lord.

There is a small sacristy in the north side of the chapel. The floor of the chancel and nave is covered with Minton's tiles; those in the chancel being the gift of ladies in Fredericton; those in the nave and porch the gift of Mr. Minton. There are three bells, being the only chime in the province, and I believe the only chime within 500 miles in any direction, except at Boston. The poor people call them the "joy-bells." They can be heard a mile and a half. The chapel was commenced May, 1846, and consecrated March 18, 1847. The seats are all free.

The external walls of the nave and aisles of the cathedral were built last autumn, and it is intended this summer to roof in the nave permanently. It remains for me to give a permanent roof to the aisles, and to build the choir and tower. The nave and aisles are 83 feet by 57; the nave is 25 feet wide, and 60 feet high to the ridge of the roof. At the west end of the nave is a triple porch or galilee, simple, but suitable to a cathedral,—not yet completed. A choir, 40 feet in length, with aisles, would be sufficient for our purpose. It remains to be seen how this might be connected with a tower. I had thought of two towers, as at Ottery and Exeter, but shall be content with one, if a cathedral-like appearance can be produced at less expense; for I am desirous to do whatever is most thoroughly practical, provided it be correct and church-like. For this purpose I solicit the valuable advice of the society. They might also aid me much by small plain wooden models for wooden churches in the country. In many places it is absolutely impossible to build of stone, from the frightful expense of materials and workmen. I give to every mason ten shillings a day, and to labourers four shillings; but in the remote districts a mason would ask twelve or fifteen shillings. The carriage of lime, quarrying stone, &c., is also



very great. And most of the men being carpenters in some sort, they easily get out the frames of our churches.

Having really worked for the Church of England under great disadvantages, I hope I have a claim on the bounty of English Churchmen, and that my efforts to build a church will not be unsupported. The people of Fredericton themselves have paid £3000 towards it; and if I am only supported at home, I make no doubt we shall again make a vigorous effort.

[P.S. The accompanying engraving shows the choir and tower since adopted, from the design of Mr. Butterfield. Any subscriptions to the cathedral fund we would gladly convey to his Lordship.]

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### WESTMINSTER ABBEY, IN 1848.

AFTER the promises and the hesitations, the doubts and the debates, the vacillations and the fears which have so peculiarly characterised all the proceedings connected with the restoration of Westminster Abbey, the work has at length been brought to a conclusion, at least so far as putting painted glass into the window of one transept, and new seating the choir and both transepts can be called the conclusion of the restoration of Westminster Abbey. The result of this laborious work of many years (we say it with great sorrow) is utter and miserable failure, failure incurred in the face of warnings, and advice, and solicitation from so many different quarters, and in times, too, of such unexampledly rapid advance in ecclesiological knowledge, as to cut off the dean and chapter from any appeal *ad misericordiam*. Had the fittings been executed, as they might physically have been some years ago, as soon, in short, as they could after they were first talked of, we might have been very much grieved, and should most probably (as was the wont of the *Ecclesiologist* in its earlier days) have scolded very roundly. Still the thing would have been comparatively excusable. In 1848, in the face of all that has occurred in the interval, there is no excuse, no means of escape from the ridicule which will, with increasing force as each successive year comes on, be heaped upon this ill-starred undertaking.

As we told our readers last summer, there was at that time a considerable, and we had then hoped a growing, feeling among those who had a voice in the matter, in favour of removing the heavy screen—which, in imitation of ancient roodlofts, Mr. Blore had erected a few years back,—and placing it at the west end, so as to form a sort of internal porch, re-erecting the organ on it, and then introducing a certain number at least of nave-seats. There were very confident expectations, favoured at that time by the architect's own prepossessions, of preserving the division between the choir and the transepts, by erecting light and open screens across the transept-arches, sufficient to maintain the lantern-space in its proper dignity, without interfering with the hearing and seeing of that portion of the congregation placed in the transepts.

The work is now brought to an end, and not only have none of these hopes been gratified, but the contrary course has been in every case carried out in the most *outré* and offensive way possible. As we need hardly inform our readers, we always raised an unvarying protest against putting laity into choir; but if in re-arrangements the stalls are made as few as possible—if, for example, only one or, at most, two rows should stand at each side, and the area be occupied (as was the case with the old arrangements at Westminster) by open and simple latitudinal benches, we are willing to acknowledge that care has been taken to mitigate the evil as much as possible, and we hail the concession as an instalment of good. Such was the course adopted in Calcutta Cathedral. At Westminster, on the contrary, everybody is crammed into longitudinal seats, or rather pews, for we cannot call them by any much better name. First come the stalls, at a proper height; then on each side two rows of longitudinal sittings, two of them on graduated elevations—extremely heavy and cumbrous; then on the floor a red-cloth bench, and then an oak seat, altogether four in number, and leaving a very narrow central alley. We saw the stalls when they were fixed, but before any of these seats were put in, and we were then disposed to think rather favourably of them; but the forest of timber, which has since been introduced, has quite marred their effect. Added to this, Mr. Blore has chosen to cap his canopies with vast overblown crops, of the cauliflower school, which quite crush them, and painfully exaggerate what we have all along felt to be the great fault of the canopy-work of the respective canopies,—its excessive narrowness. All now looks squeezed and crushed, and cramped. In mitigation, we are glad to say that the organ has been divided, and placed under the arches on either side of the screen, which now merely contains the choir-organ, which is small, and not at all offensive. The question, however, results,—the organ gone, and the restoration of the manifold uses in old times of the Jubé, not, we should apprehend, being contemplated either by the dean or Mr. Blore,—what is the use of this bulky pile of masonry?

Specifications were, we have heard, actually entered into for transept-screens of an elaborate and costly sort, and the work indeed commenced, when Mr. Blore changed his mind, and the transepts now overflow into the lantern. Even suppose that this were as right as we think it wrong, it would at least have been supposed that the seats of the transepts would have stopped at their respective arches, and that the lantern would have been occupied by benches at right angles to the axis of the church. Mr. Blore has decided otherwise. The transept seats are carried on unbrokenly as far as the central alley, leaving the two respective front rows of ladies and gentlemen very advantageously placed for staring in each other's faces, and so on backwards in diminishing proportion. We will not insult our readers' ecclesiological perceptions by telling them how undevotional and theatrical an arrangement this is. When we were there, there was a temporary desk at the south-west angle of the sacarium, looking north-west, for the Sunday reader to preach the prayers from. We are glad to learn that this most offensive expedient has by authority been decided to be

a failure. An eagle, looking westward, is now used for the lessons ; a lettern is to be substituted. Only a few of the permanent benches of oak are yet placed in the transepts. They are remarkably uncomfortable, the kneeling board being absolutely made sloping ! The step which used to exist between the lantern and the transepts has been converted into an inclined plane. As far as solemnity and religiousness of appearance are concerned, the old choir, with its miserable stalls and solid screens between the lantern and transepts, was far superior to the present attempt.

We now come to the painted glass which has been placed in the magnificent window in the south transept. We are grieved to have to include it in our general condemnation. It is the work of Messrs. Ward and Nixon. They have devoted many years, and we believe much care to it. How then does it arise that the result is so unsatisfactory ? We fear that the artists have not sufficiently profited by the fresh lights which have been thrown upon their branch of the fine arts in the interim. They have attempted to reproduce in the lancets of the two lower ranges of windows known sacred groups which a Raphael could only distribute over a broad expanse. Of course the area they have had to fill is too narrow, and all their groups are huddled and difficult to decypher. Nor is the colouring much better, There is no relief at all : the glowing colours, killing and confusing each other, produce a uniform area of extreme though gorgeous dulness. The glass in the rose is a mere kaleidoscope on a large scale ; the compressing of groups into the larger compartments is certainly a *tour de force*, but such a one as we never hope to see repeated. When the window was first put up, it was found to be so ineffective, that it was forthwith covered over, in order to introduce an outer window of plain glass, in hopes of deepening the general effect. We had not the good fortune of seeing the glass in its original state ; our remarks apply to it after it has undergone the sanative process.

The most vexatious part of the whole restoration is, that it is so very completely money thrown away. The details of the woodwork are but unsatisfactory, and so it can hardly be worked up and redistributed in a more correct arrangement. The glass is so much below what it ought to have been in merit, that we cannot look forward with anything like satisfaction to its illuminating such a choir as we trust Westminster Abbey will some day exhibit. So we must leave matters. It is too late now to warn ; and we must sit down under the annoyance of our glorious royal abbey still being in its fittings a warning and a failure and a mark for ridicule, and not—what it might have been—an honour to the English nation and the English Church.

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## ARCHITECTURAL ROOM OF THE ROYAL ACADEMY. 1848.

GREATER wall-space has been acquired in the room than previously existed, by the door into the west room having been blocked up. Architecture is, however, no gainer by this, as all this (the east) wall of the room, and half of the western, are occupied by oil paintings. And so the national exhibition of architecture is suffered to remain, as it always has been, a national scandal and an imposture—a few drawings, mostly by very young men, not sufficient to fill the small apartment, which is by courtesy styled the architectural room! So long as this state of things continues to exist, and we see no signs of amendment, so long shall we continue to protest most vehemently against the national discouragement of architecture.

The churches exhibited this year manifest, however, very decided signs of progress. There is not so much that is objectionable as in former years; ancient forms, and a certain modicum of correctness in arrangement (utterly unlike that of the churches of a few years back,) appear to be becoming more and more acclimated in England of the present day; and, finally, the triumph of Middle over First-Pointed seems by this time to be completely ratified. Third-Pointed is quite beaten out of the field. There is but one church in it exhibited this year; and this, as it will appear, is an imaginary one, and never likely to be anything else. There is not one church this year which has not a chancel—not one interior shown which, if broad enough for aisles, has not got them. There is not a single gallery shown this year, not a single central pulpit, not a single (we believe) western prayer desk, nor a single font at the east end of any church. Whether every church will in reality be arranged as well as it is shown in the exhibition-drawing we cannot of course tell, nor how many of these enormities may be perpetrated in those of which exteriors only are given; but the fact of none being exhibited is of immense value. It shows that the feeling has at length got footing that they ought not to be so, though necessarily the feeling is scarcely yet strong enough not often to succumb under the plea of supposed compulsion. The English “idea” of a church ten years back comprehended galleries, and western prayer desks, as much as it did walls and roof. Now it does not do so, but it does uniform sittings, stone fonts, &c. We will proceed to take the designs as they occur in the catalogue.

1102. “South-west view of the Holy Trinity Church, now erecting at Leverstock-green, Herts,” by Mr. R. Brandon. This consists of a nave with aisles, and a chancel. The style must be described as early Middle-Pointed, but it has rather too much of the massive rudeness of earlier work. There is a clerestory of quatrefoils in circles. The belfry is double, consisting of two gables placed alongside of each other, and looks heavy and ungraceful.

1119. “The Schools at Knowl Hill, Berks,” by Mr. J. Turner, are of brick, and have at least the merit of being unpretending.

1125. A design of painted glass for the west window of Kidderminster Church, by Mr. O'Connor. It is rich, but wants relief.



1128. "North-east view of Trinity Church," now being erected at Brompton, Kent, by Mr. S. W. Daukes. This is a showy-looking church, transitional between First and Middle-Pointed, consisting of a nave with aisles and clerestory, tower and broach spire at the end of the north aisle, and chancel. The aisle and clerestory windows are of two lights; the east window is a triplet with a quatrefoil in the head of each light. This is a design which, although it undoubtedly has the authority of a few transitional examples—(the most conspicuous being the east window of Wimborne Minster)—is one against which we have a special antipathy, as involving a manifest confusion of ideas. A pure triplet, under certain modifications, may be thoroughly Middle-Pointed. This particular type, however, is not so, nor is it First-Pointed either. It is simply an impossible attempt at accommodation. The broach has three rows of spire lights. The aisles stop short of the west end by one bay. This is a church about which we can form no opinion. It has a showy exterior, at least in the design. Its interior may be the most satisfactorily arranged in England, or the least so.

1138. "Church," by Mr. E. Walters. Clearly one not yet built, nor we should think to be built. It is an attempt, as showy as it is unsatisfactory, after Middle-Pointed.

1141. "The interior of a school," by Mr. G. H. Gabriel, reminds us too much of a chapel.

1142. "The schools and school-houses recently erected at Cantley, in Yorkshire," by Mr. S. S. Teulon, are of brick, and at all events are simple.

1144. "A Village School," by Messrs. G. H. Gabriel and A. Billing. The principal building of the mass looks like a chapel with a castellated turret at one angle.

1145. "Design for a roof and fittings for S. Etheldreda's Chapel, Ely Place," by Mr. G. Robinson. Mediocre. The seats are, of course, open. Either the reading-desk is to be very low, and so is not shown, or one structure is to serve both for that and pulpit. The roof is represented as open. We should be curious to know what authority Mr. Robinson has for this. The present coved cieling seems to us to represent the ancient one.

1155. "Design for a façade for the church of Santa Maria del Fiore, at Florence, being a restoration of the work left by Giotto, and destroyed in 1586," by Mr. J. W. Papworth. "The present sketch is founded on the prints which depict the state of the edifice, as left by Giotto."

1156. "Interior, looking east," and 1290, "South-west (external) view of the church now building at Shipton, near York," by Mr. G. T. Andrews. Externally there is nothing very remarkable. The structure is transitional between First and Middle-Pointed, and consists of a nave with—and chancel without—aisles, exhibiting a confusion of styles. The clerestory is composed of quatrefoils in circles. The tower, surmounted by a broach, stands at the end of the north aisle. Internally, it exhibits an amount of correct arrangement which we trust will be carried out in reality. The altar is represented with a rich frontal, but bearing merely an alms-dish. The sacrarium-rail is represented as coloured. The prayers are read from a desk inside the chancel, against the south

wall, looking north ; an eagle, looking west, being used for the lessons. The pulpit stands correctly to the north-west of the chancel arch, and is represented as polychromatised too heavily. There is a rich reredos. The seats are all open.

1157. "Village Schools," "erecting at Great Chesterford, Essex," by Mr. N. J. Cottingham, are full of pretension.

1158. Exterior; 1271, Interior of "a Church, about to be erected at Penge, in Surrey," by Mr. E. Nash. This is a Middle-Pointed church ; the nave, with aisles, has a clerestory of single lights ; the tower at the west end is capped by a broach ; the side windows of the church are placed very high. Internally, there is a good deal to praise. The altar is represented as correctly vested with frontal and superfrontal. There is no superaltar, however, nor anything on the altar, and the frontal, too, is represented as embroidered with two frightful branches, like those on regimental colours. The prayers are unfortunately read from the east end of the nave, but sideways. There is an eagle for the lessons. The pulpit is rightly placed.

1164. "A design for a Church," by Mr. T. Harris, is deservedly hung very high up.

1166. "The new Church about to be erected at Treverbyn, Cornwall," by Mr. G. E. Street. The sketch itself gives the interior, but has a ground plan and two external views introduced as vignettes. We are very glad to see a design so completely carrying out a correct arrangement. The plan is very simple, a nave and chancel, neither with aisles. The style is Middle-Pointed. There is a wooden bell-cot. The prayers are read from the stalls. The chancel is lighted by a corona. We fear that the screen will be found too heavy. The pulpit is properly placed to the north-east of the nave. A lectern, looking westward, is placed just west of the screen. The font stands correctly, to the left of the south porch.

1179. "S. Mary's, South Milford," by Mr. G. F. Jones. A nave and chancel, both without aisles, of poor First-Pointed. The sacristy imitates a chapter house.

1181. Interior ; 1244, Exterior of a "Church, proposed to be built near Chatham," by Mr. T. T. Bury. A tame First-Pointed church, consisting of a chancel without—and nave with—aisles. There is no clerestory. The east window is of five lancets ; the side windows of the nave are couplets. The tower, with a broach, stands at the east end of the north aisle. The north porch stands in the third bay from the west end. Internally, there are open seats, a prayer-desk at the north-east end of the nave, looking sideways, and a pulpit to the south-east of the nave.

1183 is Mr. Allom's church, Highbury, which we have already described. The spire promises to be worthy of the general structure.

1189. "Design for a Church," by Mr. Gray. A very poor attempt at Italian Romanesque, not deserving of any lengthened examination.

1191 is Mr. J. L. Pedley's idea of a cathedral. We presume this must have been exhibited in competition for the gold medal. It is a strange jumble, intended to be a huge and gorgeous Middle-Pointed mass, with apsidal transepts.

1192 is S. John's Cathedral, by Mr. Scott, which has been described at length in our pages. We cannot conceive why the hanging committee should have placed this design in the highest row, while so many works of far inferior merit and interest occupy advantageous positions.

1197. "North-west"; 1202, "Interior"; 1209, "South-east view of a design for a Cathedral, to which the gold medal in architecture of the Royal Academy was awarded December the 10th, 1847," by Mr. C. Rumsey. The selection of a Pointed cathedral as the subject for the great architectural prize of the academy was justly hailed as a promising token. We are sorry that it should not have produced a work of higher merit. Mr. Rumsey's cathedral is cold and commonplace. He has adopted, we are glad to see, the Middle-Pointed style, of the geometrical variety. He gives three spires externally, and adopts the apse. But we are most vexed at the internal view. Mr. Rumsey has not at all got beyond the ordinary ideas of the use of a nave as a place to lounge in. His sketch is taken from the lantern. We see before us a heavy and perfectly solid screen (not surmounted by an organ, and therefore of no use at all). Within this, we presume, we are to suppose arrangements for Divine worship. Outside it are only a few ladies and gentlemen staring about them. Did the young candidate or did the judges of the prize for one moment remember that a cathedral was something more than merely a fine building, and that raising naves merely to look at was rather an expensive amusement? Had the prize been designedly for a cathedral suited to our present wants, or had the prizeman made it so, we should have welcomed the attempt, even if unsatisfactory and imperfect, with indulgence and interest. We cannot feel much of either for so mere a piece of antiquarianism as this design. Supposing the people of Liverpool to determine that they would have a cathedral, and, as they naturally might, to wish to see that design which had gained the prize of the Royal Academy, how would they, acute and practical men, wishing to get their money's worth for their money, and when they built a church to obtain one which should hold some adequate proportion, according to its size, of the thousands of perishing souls in their huge town, how would they, we repeat it, welcome Mr. Rumsey's empty nave and impervious screen? We should very much wonder whether he has thought of the at least physical possibility of cathedrals being still built in England.

1203. "Radipole Church, Dorset—Lee and Bury, architects." Middle-Pointed,—consisting of a nave and aisles, and a chancel without aisles. There is a tower surmounted by a heavy broach at the west end of the north aisle.

1205. "Design for a Church, view looking West," by Mr. J. K. Colling, represents the interior of the chancel which is stalled. The church is vaulted, and there is an open screen of a bad design, the top line being a series of pediments and not a horizontal beam. There is no merit in the design itself, but it is a specimen of the type of church which is beginning to become familiar to various minds.

1213. "Design for a Chapel at Edmonton," by Mr. F. W. Ordish. An extravagantly complex design, cruciform, with a south porch pushed

up against the transept, a sacristy (we suppose) to the south of the chancel, like a lady-chapel, a wooden belfry perched on the eastern portion of the nave, a rose high up, and three little equal lancets very low, at the end of the transept; and its eastern elevation is so distributed as to look as if it were two stories high. The style aimed at is Middle-Pointed.

1226. "Design for a Cathedral Church, west front," by Mr. C. Innes, is very bad.

1228. "The new Church and School now erecting in the district of S. Stephen's, Southwark," by Mr. S. S. Teulon. An extremely poor attempt at Middle-Pointed; cruciform, with the tower squeezed into the angle of the chancel and south transept. This feature is crowned by a gabled capping, like that at Sompting, by way we suppose of originality.

1231. "A Church," by Messrs. C. H. Gabriel, and A. Billing,—Middle-Pointed, consisting of chancel without aisles, a nave with them, the aisles being under separate gables, and an octagonal tower, surmounted by a spire at the west end of the north aisle. Why the architects should have adopted so unusual a form of tower we cannot conceive. It does not promise to be successfully handled by them. The pitch of the north aisle is not good.

1232. The church at Westleigh which we have already noticed.

1242. The restoration of the chancel of New Church, Isle of Wight, by Mr. Hellyer, which we have already described.

1245. The font recently put up in Manchester Cathedral, by Mr. G. Truefitt. We like it: it is—like the church—of Third-Pointed. The base is taken from that at Walsingham. A font so elaborate, and standing in a cathedral, ought to have a canopy.

1246. "Perspective view, plan, elevations, and sections of design for a Collegiate Church," by Mr. F. R. Wilson. Is Mr. Wilson a very malicious wag, or is he an extremely well meaning individual? If the latter, which we are inclined to think, then we can only exclaim in the words of a worthy friend of ours, "Best intentions produce worst results." Here is a church displayed, which could not possibly be built under thousands of pounds, most 'Camdenically' fitted, the font precisely where it ought to be, the screen not forgotten, the stalls duly ranged, not forgetting the returns, sedilia, piscina, &c., &c., just as one may imagine in that wondrous "Church of S. Alban, the Protomartyr of England," which in our more innocent days we had hypothetically constructed regardless of expense, and "on a large and magnificent scale." All very grand, no doubt; but were Mr. Wilson to be adopted the exponent of ecclesiological principles, we fear our society, newly-elected committee, and all, would share the fate of poor Louis Blanc's commission of labour. The favoured style is Third-Pointed, so rich, so gorgeous, so elaborate, that the New Houses of Parliament shrink to a barn in comparison. A ridge-crest so huge, so hirsute, so many pinnacles, and all so thin and sharp—a positive feeling of impalement comes over one when one thinks of them. A tower and spire so thin that one is afraid for the next high wind. The *ensemble* is perfectly overwhelming. One stroke of genius must not be forgotten.



The sides of the western gable are concave. This novel design is crowned by a cross with adoring angels, copied, we suppose, from the cross of the new Roman Catholic church in Farm Street Mews.

1275. Mr. Christian's restoration of S. Mary, Scarborough.

1278. A marvellous collection of public offices, corn exchange, post office, &c., intended for Saffron Walden, by Mr. N. J. Cottingham, a kind of night-mare recollection of Flemish Hotels de Ville. We fear from another design for the same described as "in course of erection," that Saffron Walden will not have the honour of containing so unique a building.

1279. The new church at Haverstock Hill, which we have already noticed, and which is now to be dedicated as S. Saviour's. It seems that Mr. H. E. Kendall, junior, has the demerit of being the architect. We had some years back to notice a very unsatisfactory church of this gentleman's at Kensall Green. We are sorry to see that he has not more improved in the interim.

1287. Mr. Scott's design for the choir of Ely Cathedral. We defer this very interesting and important restoration for a separate notice. In the first edition of the Academy's Catalogue by an absurd blunder it is attributed to Mr. Hawkins, the artist who coloured the drawing.

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## A GROUP IN BLOOMSBURY STREET.

NEAR that site where the traditionary "S. Giles' Pound" formerly stood, a spot chronicled, if we remember right, in one of Dickens' works as a visionary delusion eluding the pursuit of the most pertinacious topographical antiquary; in a street lately called Charlotte Street, Bloomsbury, and now Bloomsbury Street, at present figures a very pattern-card of religious architecture. Formerly, a quiet unconsecrated proprietary preaching-house "in connection with the Establishment," under the name of Bedford Chapel, had a monopoly. Dull yet decent in the dingy monotony of very dirty brown brick it stood shabby, among its kindred shabbies and second-rates of Holborn and Hart Street. But metropolitan improvement was abroad; a new street was cut through S. Giles', and poor Bedford Chapel has been forced into very awkward notoriety. Not only has it been compelled to stand shoulder to shoulder to at least one variety of schism, but it has been forced itself to yield to the rage for finery. The staid grimness of the poor proprietary chapel was intolerable in that smart and noble range of plaister and pilaster and other striking Pennithorne proprieties known as "New Oxford Street." So Bedford Chapel had perforce to be done up; its whole body has been cased in most elaborate compo; its poor brick walls have been niched and notched and architruved and corniced and panelled and pedimented, so that at last by using the same moulds which furnish the neighbouring gin-palaces and cigar-shops with Vitruvian embellishments at a shilling a foot run, it may pass muster as an instalment of the London *Renaissance*. The unquestionable old red

clay chimney-pots have been replaced by four gawky plaster posts, one at each corner, something between obelisk and pyramid, with a crowning ball; which posts, being somewhat attenuated, look like the sticks at a fair, with an orange or Windsor pear on the top. The creditable old façade of a porch practically constructed of four stout wooden columns, has come out as an Italian arcade, happily compounded of Palladian, Romanesque, and an indescribable semi-Saracenic; and all this finery by the magic art of that gentle

“daughter of putty and water,”—

Roman cement. But yet the innate homespun peeps out. The east end, which by the way orientates decidedly north-west, still remains *in statu* as well as *in situ quo*: the brick peeps out, and the recent alluvium of whitewash faults, just where a little decoration would seem most becoming; and throughout the edifice the unmanageable S's and X's which betray the iron bracings and screwings up of some former practical repairs, remain a study and perplexity to some future Ecclesiologist who will perhaps discover in them a recondite symbolism. Which word reminds us that the time-honoured “Bedford Episcopal Chapel,” in intelligible black paint, has been superseded by some allegorical symbols of the purpose to which this building is applied, consisting of a very varied row of mystic compo medallions of a remarkably offensive character. An *Agnus Dei* is made to look very like the sign of a fleecy hosiery establishment, and a geometrical emblem of a most sacred character might pass for a masonic device. The five old doors remain—three big doors and two little doors: the three big doors we suppose for the pew-renters, and the two little doors for the school children, on the well known cat-and-kitten principle. The only other piece of symbolism which will strike a careful observer is, that the chapel doors are always shut, and the wine-vault doors always open; and while the name of the spirituous dealer is painted over his shop, that the name of the gentleman who occupies the floor above is not announced with equal openness. What these “parallels by antagonism,” as Lord Lindsay might call them, may signify, we leave to the curious, who should not omit to see at the east end how cleverly a house, which has been tacked on, avoids, yet coquettes with, the east window.

Next in age and in respectability, is the representative of a very compound religionism, the French Protestant Episcopal Chapel. By way of showing its episcopalianism, it affects Gothic of what Mr. Poynter no doubt called the “Decorated” style; while its Protestantism is displayed in the absence of anything like a chancel, and the planting the altar between the doorways. It was got up we believe in rivalry of the non-episcopal variety of Gallic Protestantism, which has made itself conspicuous in a sham Third-Pointed building in S. Martin's-le-Grand.

This structure has at all events the advantage over Bedford Chapel of being consecrated. But as we have already described it in a former volume, we shall pass on to that which has grown up between it and Bedford Chapel.

Reader, have you ever seen some parvenu, of swaggering gait and gaudy dress, pertinaciously insinuating himself between two individuals of would-be respectability, who feel very awkward at his proximity, and yet have not standing enough to cast him off? If so, then you have beheld the transitory type of what remains in imperishable yellow brick in Bloomsbury Street. Between these two chapels of the Establishment, rises the vision of a Romanesque cathedral: a broad front,—with two towers crowned with equal spires, a pediment, a rose beneath, and on the street-line three portals,—looms over the omnibuses of New Oxford Street, and in fog-light really wears an imposing aspect. In the day time to be sure the walls are very thin, the mouldings very poor, and the composition (excepting the spires, which really are good,) very tame. Still, however, the whole building is showy and puzzling, and has given rise to not a few speculations. What stands behind this simulacrum of a Rhenish basilic? A square brick apartment with sash-windows: while inside, a gallery runs round all the four sides, and under the westernly one (for the entrance is on the east side) is something like a bath. There are no other fittings in it yet. The ceiling is flat with a ventilator in the middle. The use of the structure is for a congregation of Anabaptists to worship in, the fruit of great though mistaken private munificence.

“*Desinit in piscem mulier formosa superne*”—

this wonderfully ecclesiastical front is a front and no more, and never can be anything else: there is no space at the back to build a church upon at some better day, even were it advisable. Anabaptist meeting-house, lecture room, National Assembly Hall it must for ever remain. We are sorry for the erring munificence that built it, sorry that such a travestie of antique forms should be planted beside such a thoroughfare as New Oxford Street. It shows indeed that Dissent is not what it was, that it perches itself in would-be churches; this may in itself be hopeful, but the sad thing is, that this individual conventicle never can be converted into a real church.

The most refreshing thing we can do is to cross Holborn into Endell Street, the continuation of Bloomsbury Street southward. There not many yards from this wonderful group, almost forming part of it, we find a real church, built a few years back by Mr. Ferrey, in First-Pointed, somewhat tame, with barely an architectural chancel, but still made to look like a church, as much as its cramped site permits, decently fitted in a Catholic spirit, with open seats, adorned with painted glass, twice every day occupied with a most reverent congregation, a great proportion of them the poorest of the poor, the inmates of S. Giles's workhouse. This church has changed its incumbent since its consecration, for its pastor fell a victim last year to the Irish fever while working among his flock, but its system has not been changed. We do not know many more pleasing sights in London, than a service in Christ Church, Endell Street.

## NEW THEORIES OF LYCHNOSCOPES.

THE March number of the Journal of the Archæological Institute contains two new theories on the use of lychnoscopes. The second is merely that they served to light a priest's vestry. Against this there are two valid objections, not to mention others. First, that the vestries have vanished without leaving any traces of themselves; and secondly, that this position could not have been chosen for a vestry, particularly where the chancel was stalled. The first explanation, however,—by Mr. John J. Cole—is worthy of much more consideration on a question which has so much puzzled ecclesiologists and antiquaries. We are unwilling to press any view on our readers which cannot command unhesitating assent by the evidence adduced in its favour, but we think they will feel obliged to us for noticing this solution, and we invite in return either objection or additional evidence.

We extract Mr. Cole's remarks at length.

"Although it is said in the recent part of the Journal, that the intention or use of the singular openings in some churches, called hagnoscopes, lychnoscopes, low side windows, &c., has baffled the inquiries of ecclesiologists, I yet venture to offer another suggestion on the subject.

"It is this, that prior to the introduction of sanctus bell-cots, and commonly where these were not erected, then, at the low side window—the only real opening in the church except the doors, and this unglazed, but provided with a shutter—the sacristan stood, and in the elevation of the Host opened the shutter and rang the sanctus bell, as directed, I think, in the ancient liturgy. '*In elevatione vero ipsius corporis Domini pulsetur campana in uno latere, ut populares, quibus celebrationi missarum non vacat quotidie interesse, ubicunque fuerint, seu in agris, seu in domibus flectant genua.*' (Constit. Joh. Peckham, A.D. 1281.)

"This rule could be better observed by means of a low side window, strictly regarding the words '*in uno latere,*' than by a bell-cot, which was probably an innovation, though an elegant one. There is no example of the latter, earlier perhaps than transition Norman, whereas of the former there is one of the Saxon period, it seems, at Caistor; and the cot was not as general as the window, which continued in use down to late Perpendicular. I need hardly observe that a hand-bell is still rung in Roman Catholic churches on the elevation of the Host.

"J. H. P. finds the existing theories irreconcilable with the varied position of the low windows. In order to defend my own proposition, I would suggest that when as usually, they were '*in uno latere*' (it was) the south side of the chancel—it will be observed that the dwellings, as in a very large majority of the towns and villages of England, are to the south of the churches—that in the exceptional cases, the openings correspond, being on the north or on both sides, and that one is generally of later style, as if provided for a spreading population, and that when, as usually, placed low, the more convenient for the sacristan, in that when higher, as in the rare cases of Prior Crawden's Chapel, at Ely, and La Sainte Chapelle in Paris, they were so on account of the neighbourhood of perhaps monastic buildings which would else have impeded the sound.

"J. H. P. has referred to the old directions above quoted, in another interesting paper by him on squints, in which he observes that those of small size were probably to enable the sacristan only to see the elevation of



the Host, and to ring the bell at the proper moment. I would add that so many squints are in company with, and so closely adjoining to, the low side windows, it is difficult to avoid the belief in their relationship, and their having reference to the same ceremony. And when we consider that no casements were made in the windows of a church, except this one kind which puzzles us, it is not easy to understand how, in the absence of a bell-cot, or other means of ringing in the open air, the bell could be heard by people 'seu in agris, seu in domibus.' I therefore imagine that it was a frequent practice, when neither low side window nor bell-cot existed, to use the porch door-way for the purpose; and that those remarkable examples of squints at Bridgwater, at Charlton, and elsewhere, made from the chancel across one or more chapels direct to the porch were to comply with the injunction to ring 'in uno latere' and so as to be heard. And that the squints made into rooms over porches, were not for recluses, but that the sacristan might ring the bell at a casement there. The examples are numerous of squints commanding not the high altar from a chapel or transept, but a chantry altar from the chancel; and in some cases remaining and observed there is, as in Norman work at North Hinksey, a small squint through the jamb of the chancel arch pointing towards a chantry altar, and in the corner close next to it is a low side window of the same age. For what purpose? during the celebration of mass in a chapel there would be no clergy in the chancel, and of course no laity to use the squint; but if the low side window was, as I suggest, to enrich (?) the sound of the sanctus bell, then whether mass were performed at the high or chantry altar, the sacristan there stationed could directly or through the squint see the elevation of the Host. In places where a squint could not be made we find a low side window attached to each altar, as at Bucknell. The example from Othery, near Bridgwater, adduced as the most remarkable and unaccountable, owing to the awkward projection of a buttress across the window, is however yet stronger in favour of my theory. It is unfit for use by any one inside or outside for the purposes conjectured in other cases, or for the exhibition of a light. But the old shutter remains, the opening through the buttress is sufficient for sound, and there is a squint made at such an angle as to prevent seeing the high altar from the transept, but so as to enable a person close to the chancel end of it to see the transept altar, and this squint is cut from the very jamb of the low side window, or sanctus bell door."

We conceive that no apology is necessary for making so long an extract from another periodical. To have given less would hardly have been justice to Mr. Cole, whose theory hangs together so that the reception of his view concerning the hagioscope removes some of the most obvious objections to his explanation of lychnoscopes.

In one or two of his sentences we suspect a false print: the general meaning however is obvious, and till further research has brought forward documentary evidence, or examples that may be the ground of a certain decision, we may venture to pronounce this explanation at least as satisfactory as any one which up to this time has been proposed.

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# REPORT OF THE NINTH ANNIVERSARY MEETING OF THE ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY,

Held in the school-room of Christ Church, S. Pancras, on Tuesday,  
May 9, 1848.

THE President took the chair at two p.m., supported by the Rev. Dr. Mill, V.P. He opened the proceedings by expressing his pleasure at again meeting the members, and congratulating them on the quiet but steady work the Society was accomplishing, more especially in the Colonies. In referring to the growth of a care for church-architecture in the United States, he mentioned that he alone had dissuaded the promoters of one of the American Ecclesiological Societies from calling it the "Cambridge Camden Society,"—so great an esteem had they felt for this Society's exertions.

The Annual Report was then read by the Rev. B. Webb, Honorary Secretary.

"The Committee, in meeting the Society on the ninth anniversary of its existence, have first to report that the number of members has not decreased; the few vacancies caused by resignations—which nearly all followed a claim for arrears of subscription—having been supplied by fresh adhesions. One honorary member, and twenty ordinary members, have been elected during the past year, besides two patrons—the Lord Bishop of Capetown and the Lord Bishop of Brechin. It may here be mentioned also that the Lord Bishop of New Zealand has written, in the course of the year, to express, in flattering terms, his desire to continue to be reckoned among the Society's patrons.

"The audited statement of the Society's accounts will show that a year of comparatively small expenditure has enabled the Committee to pay off the Society's existing obligations, and has justified a hope that in future our proceedings may be unembarrassed, if not on a large pecuniary scale. It should be here mentioned that the thanks of the Society are especially due to the Treasurer, who has issued a letter, calling for the payment of arrears of subscriptions; a call to which a large number of members cheerfully responded.

"The rooms at Cambridge, which, by the strict interpretation of the agreement made between the Committee and the landlord, were a burthen on the funds long after the Society had removed its head-quarters from the University, the Committee were fortunately able to give up, on terms not unfavourable, before the expiration of the full period—owing to a more lucrative arrangement which the landlord was able to make at the time of the Chancellor's installation. The Chairman of Committees undertook to receive into his house the bulk of the property when removed from Cambridge, and the thanks of the Society are especially due to him for the kindness of an offer so advantageous to us, and so inconvenient to himself.

"This leads to the announcement that the Society's publisher having

taken premises at No. 78, New Bond Street, the Committee have been able to engage rooms in his house, to which the various collections of the Society are or will be removed. They hope that this arrangement will be convenient to members and useful to the Society. They must, however, remark that, unless the occupation of these rooms shall prove to be advantageous to the Society their rent will involve an outlay of income scarcely justifiable; and they must beg members to be punctual in the payment of their subscriptions, in order that the expenses incurred may be met.

"The Committee have further to mention that they have added to their number J. S. Forbes, Esq., M.A. of Christ College, Cambridge, who had previously served for several years on the Committee: and he has kindly offered to take the trouble of arranging and managing the property of the Society.

"All persons who wish the Society's collection of books, architectural plates, or sketches to be made of real utility, are invited to contribute to them. It must be acknowledged that, of late, owing doubtless to the want of a place where our collection could be accessible, very few presents have been received.

"To proceed now to the publications of the Society. The 'Handbook of Ecclesiology' has appeared since the last anniversary, and appears to be considered to answer the purpose the compilers had in view.

"It was resolved, after the completion of the seventh volume, to publish the *Ecclesiologist* in alternate months, but with a greater number of pages in each part: and the numbers having regularly appeared at those intervals, one more only is wanted in order to finish the eighth volume. The Committee have received many expressions of regret that this periodical does not again appear every month. In reply they must say, that a still larger circulation, and more active aid from contributors, would place them in a position to gratify the wish of many of their subscribers.

"The beautiful drawings of S. Andrew, Heckington, Lincolnshire, prepared by Mr. G. G. Place, architect, of Nottingham—a member of the Society—exhibited to-day, were designed for publication by subscription, to match the large drawings of the chancel of All Saints, Hawton, Notts, already issued by the Society. They will be engraved on such a scale as shall seem best to the Committee, if a sufficient number of names are subscribed to justify an undertaking of such extent.

"It is due to E. L. Blackburne, Esq., F.S.A., who commenced his work on 'Decorative Painting' at the instance of the Society, to mention that his volume is now completed. The Society is, of course, in no way responsible for the work beyond the circumstance of their having warmly recommended the publication of actual examples of ancient Polychrome. The Committee, however, consider that Mr. Blackburne has issued a very valuable book, as a practical guide in colour; and they hear with pleasure of his proposal to publish another volume, also to contain coloured specimens of ancient decoration.

"The Committee have been unable to make any grants towards

purposes of restoration during the past year. They may mention—not without regret—that a small grant, made some time ago, towards a new church in the parish of Ecclesfield, has just been returned to the Treasurer, owing to the impossibility of obtaining sufficient funds for undertaking the work.

“The Committee, however, have subscribed to several publications of ecclesiological value, by way of encouragement; among which they may mention a volume of drawings of the roodscreen of S. Grwst, Llanrwst, about to be published by two architects, one of whom, Mr. Penson, is a member of the Society.

“The Committee have continued a friendly intercourse with the sister associations of a similar nature. The Architectural and Archæological Society of Buckinghamshire may be mentioned as a new one during the past year. They have also the great pleasure of mentioning their connection with the New York Ecclesiological Society, just established in that city. Another Ecclesiological Society in the United States is also proposed to be founded; and your Committee are glad to say that their assistance has been frequently asked, and prized in the most flattering way, by many of their brethren of the American Church.

“In the United States, indeed, and in the English colonies, the Society may now reckon some of its best friends, and may see the most gratifying results of its exertions. Your Committee do not propose to enter at large upon the services they have been able to render to the colonial dioceses. The series of contributions, from various hands, on Colonial Church Architecture in the *Ecclesiologist*, will show what interest has been taken in that practically useful subject.

“In reference to the same subject, your Committee cannot refrain from referring with peculiar satisfaction to the presence of a prelate, who, distinguished before he left England for the encouragement which he gave, by his writings and example, to the cultivation of ecclesiology,—of which the chapel of Exwick is a durable example,—has, since he has assumed the charge of his laborious diocese, laid the foundation of a cathedral church, not unworthy of containing the throne of a Christian bishop, besides himself building a chapel, in which, for the first time, the inhabitants of New Brunswick have had the opportunity of learning what was the intention and true spirit of those venerable services which they have inherited from their Mother Church of England. Your Committee trust that his lordship will allow them to offer him the expression of their most cordial sympathy, and of their anxious desire to be of service to him, as well as to all our other Colonial bishops, in whatever manner he may command their exertions.

“Of works in England with which they have had connection they would single out for praise Mr. Carpenter’s almost entire rebuilding of S. Nicolas, Kemerton: upon the completion of which they have also to offer their congratulations to its rector, their President, whom they cannot see again in the chair, which illness and absence from England prevented him from taking at their last anniversary, without unfeigned gratitude and satisfaction.

“Mr. Carpenter’s plans for the restoration of S. Patrick’s, Dublin—



a lithographed copy of which he has this day presented—deserve the highest commendation, and will be examined by all with interest.

“Some few specimens of the manufacture of church-plate and ornaments are brought here for exhibition to-day. The Committee need not repeat that the success of this manufacture is mainly owing to Mr. Butterfield’s skill and exertions.

“The Committee have pleasure in stating that they have had many interesting applications from different Scotch dioceses; and they have received much information with respect to the modern ecclesiology of that country, which they hope soon to be able to lay before the Society.

“During the last year the Committee have had numerous communications with several young architects belonging to the Society; and they earnestly hope that some at least of them may, before long, prove equal to advancing their art and doing credit to the Society.

“This is the place for observing that Mr. Wetherell, of Union Street, Bond Street,—some specimens of whose works are now exhibited,—appears to the Committee to deserve encouragement as an original and skilful architectural carver.

“The Committee regret that they have been unable to propose or adopt any scheme for a better organization of the existing Architectural Societies, with a view to their union and combined action; although the necessity for some such measure was forcibly pressed upon them at the last yearly meeting. They would earnestly desire the aid and advice of any persons who could assist them towards the accomplishment of this desirable object.

“Finally, they have to mention that, owing to several engagements, it will be impossible for the first evening meeting to be held on the 31st instant. They propose, therefore, to adjourn that meeting till Wednesday, June 7th; the second remaining fixed for June 21st. They also give notice that, the rooms at 78, New Bond Street, being too small for a meeting of any size, the two evening meetings will also be held in the room the present meeting is occupying.

“In conclusion, they think that the thanks of the Society are especially due to the Rev. W. Dodsworth, by whose kind permission they are met in the school-room of Christ Church, S. Pancras.”

The Lord Bishop of Fredericton, one of the Patrons of the Society, who had entered the room during the reading of the Report, and had been received with warm acclamations, moved the adoption of the Report in a most interesting speech: at the conclusion of which, his Lordship acceded to the general wish of the meeting, expressed by the President, and promised to prepare a paper containing the substance of his remarks for insertion in the next *Ecclesiologist*.

The Rev. W. Scott, in seconding the motion, thanked the Bishop for his information, and referred to the diocese of Newfoundland as one in which he was peculiarly interested, and which had great claims upon the sympathy of ecclesiologists. He assured the Bishop that the encouragement his Lordship had said the Colonial Clergy derived from our exertions at home, was not greater than what is felt among ourselves, when hearing of the zeal and self-denying labours, and (he might add) success of the missionaries of the Colonial dioceses. With

respect to the most desirable organization of the local architectural societies, by means of a central one in London, he thought the first step had been taken in engaging rooms, and he recommended the formation of a Sub-Committee, to open communications with the other bodies.

The Report was unanimously adopted, and the Treasurer proceeded to read the audited balance-sheet of the accounts. He could not refrain from proposing a grant of £10 towards the completion of Fredericton cathedral: which was unanimously approved by the meeting,—after the President had pointed out that by the Laws the origination of any motion was solely in the power of the Committee, whose consent, however, in this case was most sufficiently manifest.

The Committee now resigned their functions, and the following gentlemen were unanimously re-elected.

J. D. Chambers, Esq., M.A., Oriel College, Oxford.  
 F. H. Dickinson, Esq., M.A., Trinity College, Cambridge.  
 Sir Stephen R. Glynne, Bart., M.A., Christ Church, Oxford.  
 A. J. B. Hope, Esq., M.P., M.A., Trinity College, Cambridge.  
 Rev. J. M. Neale, M.A., Trinity College, Cambridge.  
 Rev. B. Webb, M.A., Trinity College, Cambridge.

The following gentlemen were elected Auditors:—

A. S. Eddis, Esq., M.A., late Fellow of Trinity College, Cambridge; formerly Treasurer to the Society.  
 Rev. W. Upton Richards, M.A., Exeter College, Oxford.

The Meeting unanimously voted thanks to the late Auditors.

The Rev. J. M. Neale, one of the Secretaries, proceeded to read a paper on the *Narthex* of the Ancient—especially the Eastern—Church, considered with reference to its readoption in our Missionary Colonial dioceses. This paper, which was copiously illustrated by ground plans, will be printed in our next number, the meeting having warmly acceded to the wish of the Bishop of Fredericton, that it should be speedily published.

After a vote of thanks to the President, the Society adjourned.

The drawings of S. Andrew, Heckington, now ready for engraving, were exhibited by Mr. Place, and much admired. A subscription-list was begun in the room in order to encourage the publication. The publisher will receive additional names at the rooms of the Society. Some specimens of church-plate were also inspected; some carved poppy-heads by Mr. Wetherell; and some embroidery by a lady from Gravesend. Several presents of different kinds were accepted in the rooms.

Subsequently to the Anniversary Meeting the former officers were re-elected: viz.—

CHAIRMAN OF COMMITTEES.

A. J. B. Hope, Esq., M.P.

TREASURER.

J. D. Chambers, Esq.

HONORARY SECRETARIES.

The Rev. B. Webb.

The Rev. J. M. Neale.

Sir S. R. Glynne, Bart.

The following members of the late Committee were re-elected :—

Sir Charles Anderson, Bart., M.A., Oriel College, Oxford.  
J. J. Bevan, Esq., M.A., Trinity College, Cambridge.  
J. S. Forbes, Esq., M.A., F.S.A., Christ College, Cambridge.  
Rev. G. H. Hodson, M.A., Fellow of Trinity College, Cambridge.

And the following new members were added to it :—

Hon. and Rev. R. W. Sackville-West, M.A., Oxford.  
Rev. W. Scott, M.A., Queen's College, Oxford.  
C. W. Strickland, Esq., M.A., Trinity College, Cambridge.

The Rev. W. Dodsworth, M.A., Trinity College, Cambridge, was elected a Vice-President.

The following new members have been elected :—

Rev. H. Bedford, M.A., S. Peter's College, Cambridge ; 5, Devonshire Terrace, New North Road.  
Rev. T. S. Evans, M.A., Vicar of S. Leonard's, Shoreditch.  
Martin R. Sharpe, Esq., 12, Wellington Street North, Strand.  
George Truefitt, Esq., Architect, 6, Bloomsbury Square.  
J. S. Walker, Esq., Stephenson Terrace, Worcester.  
Captain F. J. Wilson, 52nd Light Infantry ; Dallam Tower, Milnthorpe.

The Bishop of Fredericton has since met the Committee, and submitted to them the designs of his cathedral, together with a sketch, by Mr. Butterfield, of a tower and choir, which are proposed to be substituted for the transepts, central tower, and choir of the original plan. The Committee entirely approved of the new method of finishing the cathedral.

A Sub-Committee has been appointed to inquire at what expense models of small churches, such as the Bishop wished the Society to furnish, could be provided. On this point, and particularly as regards wooden churches, the Committee again solicit advice and aid from any quarter.

A new Report, with a corrected list of members, is in course of preparation. The Secretaries earnestly request information as to changes of address or style from the members. At present a considerable number of names remains on the list, to which circulars can no longer be sent, since letters, when so directed, are returned by the Post-office.

The following circular has since been issued to each member :—

SIR,

We are instructed to inform you that it has been found necessary to alter both the time and the place fixed for the evening meetings of this Society.

The meetings will now be held on Wednesday, June 7, and Tuesday, June 20, at 8 P.M. precisely ; and in the Schoolroom of Christ Church, S. Pancras, in Albany Street, Regent's Park—the rooms of the Society not being sufficiently large for the purpose.

We have further to inform you that a new Report (for 1847-8) is in preparation, which will contain a corrected List of Members. We request you, therefore, to furnish us immediately with any change of style or address that may be necessary for insertion.

Certain Members, elected previously to 1842, when the subscription was terminable after the payment of a given amount, have been continued on the

list of the Society, although the small remaining sums still due from them have not been paid. The Members, whom this concerns, will find the amount of their arrears added to this circular. Upon payment such will become Life-Members: if nothing is heard from them, in reply to this notice, before June 21, their names will be omitted in the forthcoming Report.

If any Member does not receive the present circular it will be only because the Post Office returned the former circulars, which were directed according to the addresses contained in the last printed Report.

We have the honour to remain,

SIR,

Your obedient Servants,

(REV.) BENJ<sup>N</sup>. WEBB,

(REV.) J. M. NEALE,

STEPHEN R. GLYNNE,

*Honorary Secretaries.*

### CAMBRIDGE ARCHITECTURAL SOCIETY.

LENT Term. Third General Meeting. March 17th. The Rev. the President in the chair.

The following new Members were elected :—

Rev. T. S. Ackland, M.A., Fellow of Clare Hall, and Rev. T. S. Woollaston, M.A., Fellow of S. Peter's College, under the provisions of Rule III. ;

C. North, Esq., Trinity College.

P. Sandilands, Esq., B.A., Jesus College.

T. B. Trentham, Esq., Emmanuel College.

Several presents were received, including "Hints on Glass Painting," 2 vols., from C. Smyth, Esq., Jesus College; and an Account of King's College Chapel, published in 1756, under the name of Henry Malden, chapel clerk, from J. W. Hewett, Esq., Secretary. Other presents were communicated by Rev. A. Baker, Aylesbury, and A. W. Franks, Esq., and E. D. Kershaw, Esq., Trinity College.

The Rev. President read an interesting account of the Church of S. Mary, at Jerusalem, built by the emperor Justinian, A.D. 535, but now a Mosque known as El Aksa. The paper was illustrated by several beautiful drawings and plans, and on its conclusion the thanks of the meeting were warmly accorded to the President.

Fourth General Meeting. March 31st. The Rev. the President in the chair.

New Members elected :—

R. F. Algar, Esq., West Rudham, Norfolk.

A. Buckeridge, Trinity College.

O. W. Davys, S. John's College.

Mr. J. Deighton, Cambridge.

D. Rowley, B.A., Trinity College; S. Neot's, Hunts.

C. P. Rowley, Magdalene College.

T. Wiltshire, Trinity College.



The Rev. C. A. Swainson, M.A., Fellow and Tutor of Christ College, was elected one of the Vice-Presidents of the Society. The Rev. F. Spurrell, B.A., of Newhaven, was elected Corresponding Secretary of the Society for the County of Sussex.

Presents received:—Le Keux's "Memorials of Cambridge," 2 vols., from Mr. J. Simpson, Trinity College; Bentham's "History and Antiquities of Ely Cathedral," from Mr. A. W. Franks, Trinity College; Masters' "History of Corpus Christi College," from Mr. F. C. Woodhouse, S. John's College; the "Account of S. John's Church, Slymbridge," from Mr. J. W. Hewett, Trinity College, Secretary.

An interesting paper was then read by Mr. Hewett, "On the Ancient Crosses incised on the Chiltern Hills at Monks' Risborough and Bledlow, in the county of Buckingham," communicated by the Rev. A. Baker, of Aylesbury, one of the Corresponding Secretaries of the Society. The thanks of the meeting were ordered to be returned to Mr. Baker for his communication.

The Rev. President added some further observations on the Church of S. Mary (El Aksa), at Jerusalem, the subject of the valuable paper read by him at the previous meeting.

It was announced that the paper "On Proportion in Gothic Architecture," communicated by the Rev. P. Freeman, had been published at the expense of the Society, and that every Member having paid his subscription for the current year, or term, might receive a copy on application to Mr. Meadows, 6, King's Parade.

Mr. Meadows has published the "Account of S. John's College Chapel," read by Mr. Woodhouse on Feb. 18th.

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Easter Term. The first meeting was held on the evening of May 12th, the Reverend the President in the chair.

In the absence of the Rev. J. Frere, Mr. J. W. Hewett presented the Treasurer's balance sheet for the preceding term, which showed the funds of the Society to be in a prosperous condition.

The following new Members were elected:—

Rev. Wm. Butler, M.A., Trinity College, Rector of Wantage, Berks.

A. Denistoun, Trinity College.

C. T. Heartley, S. Catharine Hall.

Mr. A. Macmillan.

F. Newman, S. Peter's College.

E. Twells, S. Peter's College.

The President announced that J. Simpson, B.A., of Trinity College, had resigned his office of Vice-President of the Society.

A letter from the Rev. W. H. Walsh, of Christ Church, Sydney, New South Wales, who had been elected an Honorary Member of the Society in June last, conveyed Mr. Walsh's thanks, and gave an interesting account of his preparations for the erection of a church in a suburb annexed to his parish. "We hope," says Mr. Walsh, "to be able to lay the first stone on S. Paul's Day next" (Jan. 25th ult.). "The entire cost will probably be about £2000, and of this £500 have been provided by one individual, who has expressed his desire in this

way to show his sense of the responsibilities of wealth and his thankfulness for prosperity. We have chosen First-Pointed for our style of architecture. As we shall in this case have no adverse influences to contend with, we hope to carry out all our views of ecclesiastical propriety without interruption."

Mr. H. J. Hose, of Trinity College, presented to the Society Fuller's History of the University of Cambridge. Other presents were received from the Rev. C. Boutell, and Messrs. A. W. Franks, F. C. Woodhouse, and J. W. Hewett. The second part of Mr. Griffith's work on "Ancient Gothic Churches, their Proportion and Chromatics," was laid upon the table; as also Mr. Freeman's paper calling attention to and carrying out Mr. Griffith's theory; and a copy of the curious History of the University of Cambridge by R. Parker, in 1622.

Mr. J. W. Hewett then read an historical and descriptive account of Ely Cathedral, illustrated by an historical ground plan of the building; a plan of Ely Monastery, kindly communicated by the Rev. D. J. Stewart, and a large collection of drawings and engravings. The account had been prepared with a view to publication, under the desire of supplying visitors to the cathedral with a popular hand-book of its antiquities, and has since appeared in an inexpensive form.

The other meetings of the Society were announced for May 26th and June 2nd, at two P.M.

## ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

THE ordinary quarterly general meeting of the society was held on Thursday last, April 27, in the National School Room, Aylesbury.

The following gentlemen, proposed at the last general meeting, were balloted for and elected as ordinary members:—The Revs. F. Menzies, E. Owen, J. Burgess, T. P. Barrett, J. Thompson, J. Goodall; Messrs. E. Baynes, F. Burgess, R.N., W. Thompson.

The following new candidates were proposed, as ordinary members:—Revs. J. Marsh, J. Yelloly, R. Anstice, R. Holt, J. Stevens, J. Turner, S. Humphries; Messrs. G. L. Browne, E. Prickett, W. Parkinson, J. Thompson, S. Mayne. As honorary members—Messrs. J. H. Parker, G. G. Scott, and J. A. Repton.

It was agreed to add the names of the following gentlemen, resident in the county, to the list of vice-presidents, upon obtaining their consent:—W. Lowndes, Esq., High Sheriff; Granville Penn, Esq., Stoke Park; Herbert Wykeham, Esq., Tythrop House; G. Carrington, Esq., Missenden Abbey; Col. Alves, Penn; Rev. Provost of Eton.

R. Rose, Esq., and E. Redhead, Esq., B.M., were elected members of the committee, in the room of the Rev. W. R. Smith, and Z. D. Hunt, Esq., resigned.

G. Lathom Browne, Esq., Barrister-at-Law, was requested by the meeting to become joint secretary with the Rev. A. Baker, and kindly undertook the office.

Letters were read from G. Gilbert Scott, Esq., architect; Mr J. H. Parker, Oxford; and J. Adey Repton, Esq.

A communication from the latter gentleman, on the subject of preserving ancient wood carving found in churches, was read by the Rev. J. R. Pretyman.

Mr. J. H. Parker, by letter, called attention to some prefatory remarks in his new edition of Rickman, (a copy of which he presented to the Society,) on the advantage of gathering materials for a complete Architectural Register of all the parish churches in the county.

The Rev. R. Gee, Vicar of Abbot's Langley, presented some coloured drawings of the Abbey, and other contributions, from the S. Alban's Architectural Society.

The following papers were then read before the Members of the Society present, and several other visitors; "On the Sepulchral Antiquities of various nations, more particularly of the primeval inhabitants of Britain," communicated by Thomas Bateman, Esq., Member of the British Archæological Institute; "On some Historical Trees in the County," by Mr. J. K. Fowler, Jun.; "On the Chapel of S. Peter, Quarendon, Bucks," by Rev. E. Elton; "On the Ancient Crosses incised on the Chiltern Hills at Monks Risborough and Bledlow, in the County of Buckingham," by Rev. A. Baker; "The Manorial History of Drayton Beauchamp," (continued) by Rev. W. H. Kelke. Most of the papers were illustrated by appropriate drawings, and were followed by conversation relative to the several subjects.

The Rev. H. Burney, Rector of Wavendon, Bucks, exhibited and explained the plans for the restoration of his parish-church, under the superintendence of W. Butterfield, Esq., Architect. The plans were much admired.

A long table in the room was covered with church and school plans, drawings and engravings of churches and their several parts and furniture, ancient monuments, armour, &c.; and the walls hung with brass-rubbings, and a series of drawings illustrative of the different periods of Architecture. These, together with some excellent specimens of carving on stone, exhibited by Mr. Thompson, mason, of Aylesbury, were examined with interest by the meeting.

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## REVIEWS.

*Sketches Graphic and Descriptive for a History of the Decorative Painting applied to English Architecture during the Middle Ages.* By E. L. BLACKBURN, F.S.A. Parts II. III. IV.

THIS interesting work being now concluded we may proceed to give a notice of the last three parts. The first plate in the second part is a diaper pattern from the back of a niche in the screen of the Lady Chapel at Gloucester; which is scarcely deserving a place in the series, being only gold flowers on a brown ground, so simple as not to require

a coloured plate for illustration. The second plate, on the contrary, is very valuable : it is part of a wooden roof from the Deanery at Worcester. The brackets are coloured with the planes of blue, chamfers of red, and lines of tracery of gold. The panels are white, with (alternately) *roses-en-soleil* and a pattern of small flowers. The next plate is the coloured tomb in the chancel of Maidstone church. This has already been given in colours by Mr. Whichcord, in Weale's Quarterly Papers ; and we are disposed to blame Mr. Blackburne for reproducing a subject so well known and so easily accessible, and not of excessive value after all. The next plate is also unworthy of a place in this series, being part of a late flat roof from Malvern, not nearly so good as that given in Part I. from the same church : in fact, it has simply some gold patterns on a white ground. The next plate, some tiles from Chertsey, is worse still. The last one, a niche from the parvise of Harrow church, is a poor example : the planes are left white, chamfers and projecting mouldings red, rolls spirally wreathed in black and white, buttresses green, and cornice gold. In Part III. the first plate gives us details from the roodscreen of S. Botolph's, Trunch, Norfolk : a very instructive though late example. It is elaborately gilded, but most judiciously relieved from gaudiness by the introduction of red, green, and blue in the less salient parts of the carving : and one member left partly uncoloured, partly coloured, with a waving pattern of red, is very admirable. Still more excellent is the next instance—part of the roodscreen of Burlingham, S. Edmund's, Norfolk. In this the principal planes are not coloured, nor the foliations : the tracery-planes being red, crockets and cusps gilt, and spandrels blue with gilt carving. The crest is very bold—Tudor flowers, gilt, with red chamfers, projected on a ground of blue. The lower panels, alternately red and green, powdered with a diaper of gold, with the chamfers of the foliation left uncoloured, are most tasteful. Plate III., the nave roof from Aldenham, Herts, is curious but less pleasing. Blue too much predominates, and contrasts badly with the red, which is plentifully used, while there is no gilding at all. The example, however, fully deserves its place in this series : which is more than we can honestly say for two other plates of tiles in this part, one of which, however,—from Humstall-Ridware, Staffordshire,—is an uncommon and beautiful pattern. The remaining plate in the number deserves our unqualified approval : it contains three most beautiful diapers from the half-ruined sedilia in Tewkesbury abbey-church. There is not a more valuable example in the series.

The concluding part contains two plates of the magnificent pulpit in Burlingham, S. Edmund's, Norfolk. We shrink from the attempt of describing this most elaborate and beautiful specimen of decorative painting, and must refer our readers to Mr. Blackburne's work itself. Two other plates give exquisite details from the tombs of Richard II. and Aymer de Valence at Westminster : and the concluding one of the series contains three interesting mural diapers from Tamworth and from Aldenham church, Herts.

We have now given our readers an account of the contents of Mr. Blackburne's work. We think it very useful and well-timed, and no



one can withhold from it the praise of beauty of execution and colouring. With respect to the letter-press we have to say that it contains a great number of valuable historical facts as to the extent and nature of decorative painting in the middle ages: but it is not at all correctly printed, and would in many respects have been the better for a revision by a more practised literary hand. But the real value of the book consists in the illustrations. Nothing was more wanted than precedents of decorative painting, and of these Mr. Blackburne has supplied us with a variety. We have only to regret that the selection was not made with a stricter regard to practical value. We see Mr. Blackburne proposes a second series. We shall be glad to welcome it; and we would tender the advice that it may consist of carefully chosen plates without anything more than mere explanatory letter-press.

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*Loss and Gain.* London: J. Burns, 1848. Small 8vo. pp. 386.

This is a religious novel, without a name upon the title-page. Had there been no rumours as to its authorship, or had some common name been bruited abroad, we should have left it to find its own level. But, unhappily, things are not so; the authorship, though not acknowledged, is not denied, and we have as much right to assume the correctness of the rumour as in any case of temporary concealment. This book universal report attributes to him, from whose pen any word of unkindness falls most grievously on the heart of those who love the English Church. "It was not an enemy that had done me this dishonour, for then I could have borne it, but it was even thou, my guide, my companion, and mine own familiar friend."

The story of *Loss and Gain* is very simple. A young man at Oxford, of observation and ability, has his thoughts turned to religion; finds out there and elsewhere the unreality and inconsistency (as he thinks) of the Church of England, and takes refuge in the Roman Communion. Among the various Anglican "shams" that are held up to ridicule, is the sham of ecclesiology, which is represented by a learned prig, named Bateman, of whom the last we hear is, "friend Bateman had accepted the incumbency of a church in a manufacturing town, with a district of ten thousand souls, where he was full of plans for the introduction of the surplice and gilt candlesticks among his people." We are first made acquainted with this worthy as introducing the hero, Charles Reding, and a friend to a chapel, near Oxford, which he has been the means of restoring.

"It was as pretty a building as Bateman had led them to expect, and very prettily done up. There was a stone altar in the best style, a credence table, a piscina, what looked like a tabernacle, and a couple of handsome brass candlesticks. Charles asked the use of the piscina,—he did not know its name,—and was told that there was always a piscina in the old churches of England, and that there could be no proper restoration without it. Next, he asked the meaning of the beautifully wrought closet or recess above the altar; and received for answer, that 'our sister churches of the Roman obedience always had a tabernacle for reserving the consecrated bread.' Here Charles was brought to

a stand; on which Sheffield asked the use of the niches; and was told by Bateman, that 'images of saints were forbidden by the canon, but that his friends, in all these matters, did what they could.' Lastly, he asked the meaning of the candlesticks; and was told that, Catholically-minded as their Bishop was, they had some fear lest he would object to lights in service,—at least at first,—but it was plain that the *use* of the candlesticks was to hold candles."

Later in the book, this said Mr. Bateman reappears, arguing with Reding on the Catholicity of our Communion, and uses the following cogent reasonings.

"Bateman began again. 'You see,' he said, 'it would be such a wonderful blindness, it would be so utterly inexcusable, in a person like yourself, who had known *what* the Church of England was; not a Dissenter, not an unlettered layman; but one who had been at Oxford, who had come across so many excellent men, who had seen what the Church of England could be, her grave beauty, her orderly and decent activity; who had seen churches decorated as they should be, with candlesticks, ciboriums, faldstools, lecterns, antependiums, piscinas, roodlofts, and sedilia; who, in fact, had seen the Church system *carried out*, and could desiderate nothing;—tell me, my dear good Reding,' taking hold of his button-hole, 'what is it you want? what is it? name it?'"

It is clear that the author saw that ecclesiology was something,—a reality or else a great sham. According to his system of viewing things it was the latter, and so he proceeds to make it what he assumes it, with his unrivalled powers of ridicule. But are his ludicrous pictures truthful? Has one single Anglican restoration ever included a tabernacle? We answer, unhesitatingly, no: and the writer of Loss and Gain ought to have known that this was the case. As it is, his jest recoils upon himself. He assumes that church restoring in our Communion is a child's-play, he works up an instance, and that instance is the coinage of his own brain. It is very sad that such a caricature of facts should come from such a man, and be decked out as if it were an argument; but the fact of this being so makes far more strongly for our case, proves more undeniably that our pursuits are a manifestation of inward life in the Church of England, than the most laboured argument on our side could demonstrate.

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*The Arrangement of Parish Churches considered*, in a paper read before the Cambridge Architectural Society, by JOHN WILLIAM HEWETT, of Trinity College, one of the Secretaries. Cambridge: Meadows.

It is gratifying to see sound principles of church arrangement adopted by this infant society. It is happily no longer required to investigate these principles, but merely to enforce them. And the more often, and in the more varied way, they are enforced the better. Orientation, the triple division of a church, the proper use of the chancel, and other equally important points are laid down in this paper. We must, however, express surprise that the credence is here recommended to be placed on the north side; for though at an earlier

period of the movement this position was suggested, yet the series of papers in our own pages on the credence have established beyond question that that recommendation, as an exclusive one, was a mistake.

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*The Rudiments of Gothic Architecture*: a paper read before the Architectural and Archæological Society for the county of Buckingham, by the REV. A. BAKER, Hon. Sec.

A praiseworthy *brochure*,—advocating by the way our own nomenclature, but using it and the old one indifferently—sufficiently accurate and well adapted for its object, to interest and instruct a mixed meeting. With great propriety the examples quoted are chiefly from Buckinghamshire. Such a paper looks like a beginning for really earnest work in learning something of ecclesiology.

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### NEW CHURCHES.

*Chapel of the Bishop's Palace, Cuddesden, Oxon.*—Our readers are well aware that almost the first act of the present Bishop of Oxford, on taking possession of that see, was to add a chapel to the Palace at Cuddesden, the only house belonging to the bishopric, and that more strictly to the vicarage of the parish annexed to the see: the Bishops of Oxford standing to the church of Cuddesden in the fourfold relation of ordinary, patron, appropriate rector, and vicar. The palace was originally built by Bishop Bancroft (nephew to the well-known archbishop), about 1635, and it is distinctly stated\* to have contained a chapel. The like is said of its successor, erected by Bishop Fell, about 1679, the first house having been destroyed in the civil wars. However this be, no chapel has there been for some time past, till the present bishop supplied the deficiency. The structure of which he is the founder, has arisen from a design by Mr. Ferrey, in the Middle-Pointed style; and is of that peculiar description which, while not exhibiting any glaring faults, and producing on the whole a good ecclesiastical effect, does not impress one with the idea of any great artistic skill in the designer. It is decidedly commonplace, and perhaps too parochial. The west elevation is an adaptation of a form of great beauty of which several examples, both First and Middle-Pointed, are found in the diocese, as at Wood Eaton, Ellesfield, Clifton Hampden, and Wilcot. This consists of a front divided by a tall central buttress, with a window on each side, there being of course no tower† or west doorway. Whether, however, this arrangement, admirably suited as it is to the simple village-churches in which it occurs, is altogether adapted to the chapel of an Episcopal Palace, seems a very doubtful point; and we cannot conceal our opinion that the architect has gone far to destroy its simplicity and beauty, by the insertion on each side the buttress of a cruciform eyelet-hole, glazed; we cannot

\* See the Oxford Society's Guide, p. 300.

† That at Wood Eaton is a later addition.

conceive its intention. Still as this front is a pleasing example of an architect really trying to adapt local peculiarities, we are not disposed to find more fault than we can help. Indeed, the chapel throughout is to a great extent a reproduction of the village-churches of the district, with their low walls and high roofs. But for this particular purpose, we cannot but think a bolder design with higher walls, so as to have been groined within, and larger windows, would have been far more appropriate. The present windows are of the everlasting reticulated form, all of two lights, except the eastern one which has three. Surely a little more variety and richness of tracery might have been afforded; the neighbourhood has certainly no lack of examples, from the Geometrical of Dorchester and Merton College, to the almost Flamboyant forms in the northern chapel of Oxford Cathedral. The last building, which, as we have before remarked, is an excrescence in its actual position, would have formed a noble model for the whole structure. The chapel is of three bays, divided by buttresses; the stout diagonal ones are good in themselves, but, like the other features, adapted rather to an inferior class of structures. The south side has no windows, as abutting on the domestic buildings of the palace, from which it is approached by a covered passage.

On entering the chapel, the first feeling is one of disappointment at the diminutive ante-chapel, a mere passage of half a bay, the screen being actually attached to the monial of the westernmost window. We need hardly describe the bad effect of this arrangement. The screen itself has no holy doors, and is a mere expanse of bold reticulated tracery, which is, we think, a decided failure; it is a form eminently unsuited to wood-work, and is monotonous in the extreme. The choir is fitted up like a College chapel, the bishop occupying the decanal stall; there is of course in such an ante-chapel as we have described, no accommodation for worshippers, though we cannot but look upon it as the correct position for the lay-members of the household. The sacrarium is railed off; a chair looking southward is placed to the north of the altar, a substantial wooden table; there is no actual reredos, but the east wall is gorgeously decorated with glazed tiles, as in Stafford church; the upper row representing the instruments of the Passion. The roof is a fair open high-pitched one—but surely a building of this character deserved a vault; it is stencilled between the rafters with the arms of the present bishop. All the windows are filled with stained glass—(by various artists in that line, one side one by each, besides the east window, which is similarly decorated)—representing partly figures of saints, partly scriptural events, with the exception of the western ones, which are heraldic. The chapel is lighted by a corona. It must be manifest to every one, that, whatever deficiencies may be discoverable in minute particulars, the general effect of such a choir as we have described must be solemn and ecclesiastical in a high degree. We have not concealed our opinion that it is not a high effort of architectural genius; but we do not hesitate to say that it is something higher and better. It is a place in which a Christian bishop and his household may truly and appropriately realise the apostolic resolve which stands out in bold characters upon



its rood-screen. "But we will give ourselves continually to prayer, and to the ministry of the word."

*S. Matthew, City Road, London.*—We have already briefly noticed this new church, by Mr. Scott, which has recently been consecrated, and now proceed to give (as it deserves) a more detailed description of it. The position is in some respects an advantageous one, the church being quite isolated, and presenting its south side to the street, which is very broad. On the other hand, however, the area is circumscribed, and the local Act of the City Road prevented the possibility of a porch being built. The style is late First, approaching in the aisles to Middle-Pointed. The plan is a nave and aisles, the north aisle extending one bay to the east of the chancel-arch; a chancel, a tower, at the east end of the south aisle, groined and opening by an arch into the chancel, and by another into this aisle, and a sacristy to the east of the north aisle, parallel with the chancel. The aisles have lean-to roofs, the sacristy has a gable, somewhat too abruptly abutting on the aisle, when seen from the north. The sacristy, nave, and chancel roofs have a neat crest. The east window is of five lights, as little successful as five-light First-Pointed windows generally are. At the west end is a disconnected couplet, with a quatrefoil-light above, and a door beneath. The south door is not successful, being in appearance, what it is historically, a porch pushed in. When the porch became impossible Mr. Scott had better have abandoned the gable which now stands over it. The aisle windows are of two lights, early Middle-Pointed, except those which stand at each side of the porch, which are single. This gives the porch too much the look of standing in the middle. The clerestory is of single lights. The spire is of good proportion. It is supported by angle pinnacles, or rather spirelets. It is built of unsmoothed stone, and pierced with three tiers of ventilation holes. We think the interior is much superior to the exterior. It is very religious and solemn. The nave is of five bays, the pillars being alternately octagonal with moulded,—and four-clustered with foliated—capitals. The arches spring from the west wall on corbels. The font, which is square and heavy, stands to the right of the south entrance, at the angle of the central passage. It is provided with a drain. The seats, which are all open, run through into the aisles, leaving an external passage. The organ is placed at the east end of the north aisle, which has no window as it abuts against the sacristy. The pulpit stands properly at the north-west of the chancel arch. It is of stone, small and simple, approached unaffectedly by a staircase (too much of an external character) from the south. The chancel rises on two steps, and the sacrarium on two more;—the steps in both cases having "nosings," to the great detriment of their appearance. Steps ought to be made of a material which should render this shape unnecessary. Over the altar a cross is emblazoned on the wall. There are two heavy altar-chairs, of the machine manufactory, standing respectively against the north and south walls. By the way, the absence of sedilia, in this particular case, from the general dignity of the church, and the fair intention of its general arrangements, is unusually provoking: unusually, we say, for we regret to remark that we

cannot recall a single church built by Mr. Scott, in which this most proper and now by no means startling arrangement occurs. We were especially struck with this deficiency in the church of the Holy Trinity, Chantry. There is a sacarium rail. The chancel has a bench, much too long, on each side, arranged stallwise, with a desk in front, and separated from the north aisle and the tower respectively by a *parclose*. The prayers are read sideways, from a desk hooked on very inartificially to the western extremity of the stalls, just under the chancel arch, and projecting a little into the nave, where the lessons are read facing north-west. This is doubtless at least an instalment of good arrangement. The sacarium is paved with encaustic tiles, the chancel and the alleys of the nave with red and dark tiles. The roof of the chancel is polygonal of five faces, that of the nave open with tie-beams: both are well treated. The Evangelistic symbols are carved on the corbels of the tower arches. The sacristy is entered by a door to the east of the bench at the north.

We were very much struck in the chancel of this church, otherwise very satisfactory, with the unsatisfactory result of the modern method of lumping steps. Two steps at the west end, a fragment of a staircase, and two more as abruptly leading up to the sacarium, are not by any means so effective in appearance, (not to allude to the superior ritual accommodation of the ancient method,) as four steps better grouped,—two of them, for example, single ones, at some distance from each other, would have been. As many planes of elevation as can be conveniently made ought to be so; in order to give a chancel solemnity. Moreover, the altar is not raised at S. Matthew's on a footpace. We trust that this omission may, as it very easily can, be remedied.

We have described this church at length, from an opinion of the importance of so felicitous an application of real ecclesiastical architecture. Superior as S. Matthew's is in internal architectural effect to S. Andrew's, Well-street, inferior to it in correct arrangement, these two churches stand pre-eminent among those that have, as yet, been completed in London, and both decidedly testify to the triumph of correct views in church-building. We were glad to learn that there is a daily morning service at S. Matthew's.

*S. Matthias, Bethnal Green.*—This, the ninth of the Bethnal Green churches, is due to Mr. Wyatt, who has adopted in it the same style, Italian Romanesque, of which he has already given an example at Wilton. The plan consists of a nave and aisles, with a species of chancel, of one bay, and a semicircular apse beyond, with a tower and slated spire attached to the south side one bay eastward of the west end. The aisles have windows of two lights, and there is a clerestory of equal triplets. The west front exhibits a round window. On either side of the west door are angular projecting pilasters, terminating abruptly, and ungraceful in appearance. The tower which is square below, grows up octagonal. In the middle of the south side a sacristy is rather clumsily stuck on. Mr. Wyatt has repeated the same inconceivable error for which we blamed him at Wilton, that of making the roof line of the east end horizontal, and not pedimental: consequently, as there, the roof has to be

hipped, and an iron cross is perched on the angle. The material employed is yellow brick with stone dressings. Internally the effect is superior to that of the exterior. The nave is of six bays, the pillars, (which are of stone), being circular with Corinthianising capitals. Besides there is as we said a sort of a chancel of one bay, along which the aisles extend, and the apse beyond, which serves as sacarium. The roof of the apse is plastered and semidomical in form. From some most extraordinary vagary of judgment, the architect has chosen to put a small skylight into the crown of the semidome, thus greatly ruining the effect of the apse, which would otherwise, as the windows have stained glass (of an inferior quality), not be displeasing. The altar-chairs stand against the curve of the apse. The sacarium is paved with mosaic tiles. The rail is taken from the cancelli at Wilton. The prayer desk, we are sorry to say, faces due west. It stands on the south side of the chancel: on the north is the pulpit—of stone, and very costly. The organ which is commendably small, stands at the east end of the north aisle. The seats are all open, running through into the aisles; there are narrow galleries for the children in the aisles. There is also a western gallery. The font, which is provided with a drain, stands at the west end. The round window is glazed with plate-glass, looking of course as if it had no glass at all. Each light of the clerestory also is glazed with a single pane, but here the glass is slightly opaque. The roof is open, with tie-beams. Some timid symptoms of polychrome are visible. Always excepting the untoward skylight, and the perverse situation of the reading desk, the interior really looks churchlike, although built in a style which is exotic to England, and should never be naturalized to the detriment of our own more perfect Pointed. One of these faults (the position of the reading desk), at all events, may very easily be rectified.

*South Wales Training School, Caermarthen.*—The architectural part of this important undertaking has been confided to Mr. Clutton, who has produced a building in Middle-Pointed, which possesses considerable merit on the whole, although we think that he has committed one fundamental mistake. The institution is collegiate, and the old collegiate type of a quadrangle should have been adopted, as at Trinity College, Glenalmond. Instead of this, he has put forth his force in one façade, and made the “courts” mere back-yards. He has, however, attempted variety in this façade, which is above one hundred and fifty feet in length, and will, to judge from the lithograph, have an ecclesiastical and effective appearance. We derive our information from this print and the plans of the various stories of the building contained in the report of the National Society for 1847. Beginning from the west, we find a low building of two stories, and presenting its gable end to us. This is the head master’s house. Adjoining it, is another loftier gabled building, of three stories, and recessed further back, containing various offices; next to this and on the same plane is the principal building, parallel to the line of the façade, and consisting of two stories and an attic with a species of oriel projecting from it at its eastern end. The three most westernly windows of the ground floor are of two lights with quatrefoiled heads, and light the dining room,

which measures thirty-eight feet by twenty. It has no windows on the other side, which has various offices adjacent to it. Then comes a pointed doorway of three orders, and a transverse passage, and beyond this to the east, the school-room, of the same dimensions as the dining room, but judiciously distinguished from it by having square-headed transomed windows (perhaps too much Third-Pointed in their character);—the stringcourse is dropped for these. The library occupies the oriel space. The upper story (which is marked by a stringcourse), lighted by single trefoil-headed windows, and the attics which have two-light dormer windows, are used as the dormitory, which is arranged in small chambers along a central passage. From the centre of the building rises a bell turret. Beyond the library is the chapel, and to this we desire to direct especial attention. It measures thirty-eight feet by eighteen, and is lighted by a three-light east window, and two single-light windows, with traceried heads, on each side. Excepting that it wants an ante-chapel, it is fitted up according to the authorised type of college chapels, with two rows of stalls, and a bench below on each side; the upper stalls being returned. There is a sufficient sacarium raised on two steps. Built as this school is by an architect with whom we have not the slightest acquaintance, we look upon it as a most satisfactory indication of the diffusion of ecclesiological principles. The domestic offices seem commodiously disposed. The chimneys belong to a far later style. But chimneys prove the especial *crux* of modern architects who handle Pointed. Those who have read the extracts from reports of the heretofore condition of education in Wales which have lately been printed in the newspapers, will rejoice at this institution from other than merely architectural motives.

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### CHURCH RESTORATIONS.

*Chichester Cathedral.*—The friends and late parishioners of our esteemed Vice-president the Dean of Chichester subscribed to present him with a testimonial on his resigning the rectory of All Souls, in London. It was in the most satisfactory manner resolved to devote the funds towards filling the restored west window of his cathedral with painted glass, in completion of the design, of which an instalment has been made in the Middle-Pointed triplet beneath, which has been adorned by painted glass by Mr. Wailes. The subscriptions towards this window being nearly but not quite full, the work has been put in hand. If any friends of the Dean's have not yet come forward, they have the opportunity of aiding an appropriate memorial to one who has deserved most well of all Ecclesiologists, in addition to all his other great merits. They will find additional particulars on the cover of the present number. Mr. Wailes executes the work in his newly invented rolled glass, which is intended to reproduce the effect of the unequal surface of mediæval glass. We are very curious to learn the result of the experiment. He has promised to fix the window by August 12. A memorial window, by Mr. O'Connor, is about to be placed in the nave. We hear of others in contemplation.



*S. Nicolas, Kemerton.*—Our readers may not be aware that an application for a faculty to rebuild the remainder of the church of Kemerton, (the former faculty having been limited to the nave, south aisle, and chancel), has been for a year and a half before the Consistory Court of the Diocese, and judgment was given against it by Dr. Phillimore last month. We have deferred any notice of the subject, because we have been informed that an authentic copy of the judgment will shortly be published. The following extracts from some remarks by the Rector on the judgment, as reported in the Gloucester papers will put our readers sufficiently in possession, for the present, of the circumstances of the case, which is one the interest of which is not confined to the particular parish, but seriously concerns all cases of church restoration.

The first extract exhibits such a profound amount of ecclesiological knowledge on the part of the learned judge, that we conceive all opposers would be inclined to listen with veneration to the decision of an authority so thoroughly acquainted with the smallest matter that may come under his cognizance.

"All that is said as to disputes about "Norman character" and other architectural matters, is *without any foundation*. The learned Judge assumes that the object of those who desired to re-build was, "to alter the style from the solid Tudor to the lighter style of modern times; in fact, from Norman to Gothic"; a sentence which answers itself. He seems to have thought that the part taken down was Norman. No ancient work was removed; the part taken down was very late and of the very worst character, besides being ruinous, as was sworn to in the affidavits."

"The Rector *was invited* by a large body of the parishioners to suggest, if he could, some method within the means of the parish for re-building those parts of the church unwisely omitted under the former faculty, but now evidently ruinous; as was then visible to the eye, and has since been, to a considerable extent, proved by the affidavits of the architects employed by the opponents. The Rector advised the parishioners to mortgage for ten years the Church land, (*left for church repair,*) and give in *ten years* as much as, along with the Church land, it was likely they would have to pay in the same time *for necessary repairs*; and he offered himself to provide the remaining amount which should be required for *re-building* instead of *repairing* the church. This offer was *accepted by the parish, on a poll*, by a majority of 42. The churchwardens would have been glad at any time during these proceedings to have had the question of the expense likely to fall on the parish for necessary repairs referred to the architects on both sides, or to another architect to be appointed by the Court, so as to secure the parishioners from being called upon for a larger sum to *re-build*, than they will have to pay for *keeping up the old building*; which is, as the Judge said, palpably in need of repair; and according to the *last report* of the architects on the other side requires not less than £120 for *immediate repairs*."

"The Rector's offer was to furnish the remaining funds required to complete the church, on condition of the parish providing a specified amount, and a faculty being obtained, *within a given time*;—i. e., *while the former work was going on*. The delays of the court having protracted the conclusion till long after the rest of the church was finished and consecrated, he would have gladly been released from an engagement so ill appreciated, if that could have been done without exposing him to the charge of recalling a liberal offer. He is, of course, (however much he regrets the result for the sake of the parishioners), only too glad to be released from it now."

\* "It is right that you should understand that this proposal, to re-build the rest of the church, is no proposal, much less a request of *mine*: for your sakes, and for

*S. Giles, Costock, Notts*, is a very small late Middle-Pointed structure, of chancel and nave, holding only one hundred and thirty persons. A north aisle is now required to be added, and Mr. G. G. Place is intrusted with the work. He proposes to copy the arcade of three arches from those in the neighbouring church of Leake. The walls will be of plain Middle-Pointed, with square-headed two-light windows in the north side. The aisle will have a separate gable, and a bell gable for three bells at the west end. The gable we like, except the ball capping the summit. We think the door at the north-west unnecessary in so small a building; and the crests are too heavy. Otherwise it is a pleasing design.

*All Saints, Stoke Ferry, Norfolk*, has recently undergone extensive restorations. The church, as it *was*, afforded sittings for two hundred persons (out of a population of eight hundred) in a galleried and sash-windowed nave. The church, as it *is*, consists of a small porch at the west end, a nave lighted by three two-light windows on each side, and one at the west end, a chancel, and a small vestry on its south side, which are quite new. The material is flint, with quoins of the chalkstone found in the neighbourhood; the style Middle-Pointed. The interior of the nave is fitted with plain open seats of oak, of a good width, but with boarded flooring. The font is new; its basin is small, and it stands beneath a west gallery, which we much regret to say has been retained. The pulpit, fairly carved and supported on a pedestal, is made far too prominent an object; it is in the south-east corner of the nave. The prayers are read from a low desk on the opposite side, facing west;—a very bad arrangement. The chancel arch is not ungraceful, but is not furnished with a screen. The chancel itself has stalls with poppy heads and is lighted by four windows; that at the east end, designed and executed by Mr. W. F. Cullyer, of Norwich, contains the *Agnus Dei*, and the emblem of the most Holy Trinity, with several texts. The altar is of wood, on a foot-pace. The roofs are open, and of oak, and adorned with shields, on which, in the chancel, are emblazoned the arms of the (late) archbishop of the province, and the bishop of the diocese; while those in the nave have those of the Queen, and the Queen Dowager (who have been benefactors), together with the emblems of the four Evangelists. Kneeling room is now afforded for nearly four hundred. The architect is Mr. Donthorne. The expense about eleven hundred pounds. We are unable to give our opinion about the further merit of these works, which we notice as facts, at the earnest request of a correspondent.

We are glad to learn that the whitewash has been rapidly and successfully cleared from the granite shafts and arches of *S. —, Budeaux*, near Plymouth, at the expense of a visitor to the village. The windows could not be cleared, because they were found to be in so perished a state that the mere removal of the whitewash might have rendered them unsafe.

our joint credit, I shall be very glad to see it done, and to contribute to it one year's income, *if it be done now*; if not, I shall save my money; nor will you, I am sure, expect me to take any part in future in the repair or restoration of the church, with which, as you well know, being answerable only for the chancel, I have no concern.” —*Extract from the Rector's Address to the Parishioners, Sep. 1, 1846.*—[The italics are in the original.]

A large gallery here blocks up the tower : although the ground-area, if furnished with open seats, would accommodate more than the present pews and gallery together. We hope to hear of further restorations here.

*S. George's, Ramsgate.*—This church is a large, costly, but excessively incorrect, Third-Pointed building, completed twenty years ago, and consisting of west tower, nave, aisles, and apse. It cost the incredibly high sum of £27,000, and was arranged in the usual manner of those days. There are equal pulpits for prayers and sermons, of a kind of Chinese Gothic. A subscription having this year been made by the inhabitants as a testimonial to the Vicar, it was expended in the decoration of the apse. The windows have been filled with painted glass, and the walls and roofs polychromatised by Mr. Willement. There are three windows of two lights with transoms; these contain the Apostles, with emblems in the tracery. This is not one of Mr. Willement's most successful efforts. The figures are not in drawing and the colouring is coarse. We like the wall-colouring better, excepting that of the central panel, which contains a large cross in light blue, on a field of dark blue that kills the remaining portions of the work. The residue of the subscription is destined to be spent in encaustic tiles. We have great pleasure in being able to state that a correct ritual arrangement is in contemplation in place of the present one. Without it, what has been done is worth comparatively little : with it, it will be most gratifying.

*Dunstable Priory Church.*—The present church at Dunstable, as our readers probably know, is the nave of a large cruciform conventual one, distinguished for a rich west end of a singular and complicated character, partly Romanesque and partly First-Pointed, having a north-west tower, along which the façade has been extended, affording space for a second doorway of First-Pointed, the great west door being of Romanesque, deeply recessed. The church is at present in a miserable state of dilapidation externally, and of misfitting inside. A scheme for its restoration has accordingly been set on foot, and the work intrusted to Mr. G. Somers Clarke, London. "The entire restoration of the church will comprise a new roof over the nave, with stone parapets, &c.; new south aisle and vestry, groined as formerly; restoration of roof and windows in north aisle, and new gallery in ditto; new east gable wall, and windows in chancel; new organ gallery and screen below; restoration of windows and open gallery at west end of church; new staircase in tower to galleries, and groining the lower part of tower, &c.; restoration of clerestory windows; repairs of piers, capitals, bases, strings, &c., in nave; repaving and repewing church, new pulpit, reading-desk, font, &c.; restoration of west external front, including new gable; new termination to turret staircase at south-west corner of nave, and additions to Norman doorway in ditto; a spire to the present tower, and a termination to the octagonal turret in connexion. The estimate for carrying the above into effect is £6,200." A high-pitched roof will be substituted for the present low-pitched battlemented one. The proposed spire is in Middle-Pointed, and looks much over crocketed: we should think that two rows of spire-

lights would be sufficient. The proposed windows in the south aisle are unequal Romanesque triplets, against which we strongly protest. If the Romanesque style be adopted in this aisle, the lights ought decidedly to be single. We are quite unacquainted with Mr. Somers Clarke even by name; and we cannot, of course, pronounce an opinion on his restoration from the zincograph of the exterior before us. We should suppose that he has not had great experience in restorations, and judging from the engraving before us, we think we may safely recommend him to employ great care and caution in the work. We most earnestly hope that as the restoration of Dunstable Priory has been set on foot (at which we rejoice) it will be carried out in a manner worthy of its great beauty: but we must confess to the gravest apprehensions as to the safety of the present proposed works.

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#### NOTICES AND ANSWERS TO CORRESPONDENTS.

WE are informed that the restoration of the chancel of Newchurch, Isle of Wight, to which we referred with commendation in our last, is still delayed for want of funds. This, we need not say, is the case with all, or nearly all, the restorations going forward at any time. There is no remedy except in a more generous and dutiful view of their obligation on the part of the proprietors or friends in each locality. A place so near to, and so connected with, a flourishing watering place, ought to find no difficulty in raising the paltry amount required for this work, if the lay Impropiator condescends to let what is his own work be done for him by subscription.

We have received a letter from Mr. A. Jenoure, complaining of our notice of his model of Balshal Temple church, in our article in the Architectural Room of the Royal Academy, 1847. We said there that the tracery of the windows "was meagre and stiff, though intended to be complex." This tracery which we had imagined was of Mr. Jenoure's own design is original. It certainly did look, what we called it, in the model. What it really is we cannot tell, not having seen it. It is of foreign geometrical character. Mr. Jenoure thinks it necessary for us to "apologise." To whom? To the architect of Balshal Temple, for having attributed his windows to the nineteenth century?

*Clericus Sarisburiensis* is informed that beyond the illustrated catalogues of two tradesmen (which we cannot recommend) we know of no collection of designs for frontals, &c. We have given in plate 62 of the *Instrumenta Ecclesiastica* the type of proper altar-hangings: the detail may be infinitely varied. We could probably help him privately with more information. He may certainly use gold-coloured silk for gold thread if he prefers it. We do not think the colour of the altar-hangings should be altered for the occasion he names; but the hangings of subsidiary ornaments may be changed at pleasure.



M. B. is thanked for the information, which is new to us, and on which we hope to act.

C. G. favours us with some hints for criticism of a new work on Kirkstall Abbey, the flippancy and ignorance of which he strongly denounces. But we have not seen the book.

J. H. S. is much thanked for his church-notes, of which, from want of space, we cannot avail ourselves in this crowded number. The same remark applies to the contribution of G. J. H.

A correspondent offers to send some "Manchester card" and tools to the two first clergymen who shall apply through us for this assistance in clearing their churches from whitewash. To any Devonshire clergyman the carriage of the parcel will be paid.

NEW ROMAN CATHOLIC CHURCH IN GUERNSEY.—We extract the following account from the letter of a member and correspondent :—

"A large-sized Roman Catholic church is in progress of erection in Guernsey. The design has been furnished by Mr. Pugin. It bids fair to be a handsome building; but the effect will not be quite satisfactory, owing to the circumstance of the walls being of a deep blue granite, and the quoins, facings, and mouldings, being of Caen stone. The softer material is thus used in the parts of the structure which ought to be the strongest, *e. g.*, in the buttresses and at the angles. It appears to me that the attention of ecclesiastical architects has not, since the late revival, been sufficiently directed to the modifications in the various styles which necessarily result from the nature of the material employed. An ancient church, built of granite, varies considerably from one of the same date built of freestone; but in the present day almost every church is designed as if it were to be built of freestone. Such appears to have been the error committed by Mr. Pugin in the case in question, and owing to the enormous outlay which would be required to execute in granite delicate mouldings and other details for which it is not suited, the unsatisfactory expedient which I have mentioned has no doubt been had recourse to."

A correspondent informs us that in taking up the pavement of part of the choir of Durham Cathedral, when the pews were removed to make way for the open seats, the slabs have been found which bore the enormous brass of Bishop Beaumont, of the 14th century. A design for restoring the brass has been abandoned for want of means. With extreme pleasure we hear that a number of clergymen in Durham and the neighbourhood have resolved to fill the eastern triplet with stained glass.

W. H. L. is referred to a paper on Funerals which appeared in the *Ecclesiologist*, Vol. II., New Series, p. 129. He will find also in the *Instrumenta Ecclesiastica* designs for a bier, coffin, and funeral pall. We have not yet been able to find any undertaker who would do what our correspondent recommends.

The Oxford Architectural Society's Report of May 17, only reached us on May 29, too late for insertion in the present number.

We have received a circular of a society proposed to be formed “for the promotion of the publication of works connected with architecture.” The objects contemplated are thus enumerated:—

“1. Republications (after a careful collation of such MSS. as can be consulted, and the earlier editions) of the standard authors, with their commentators, enriched with notes conveying a condensed view of the discoveries and theories of more recent authors.

“2. Illustrations of executed works of authors of equivalent talent, who may not have left writings in MS. or type,—or continuations of works in the same style.

“3. Publications of works (either of text or plates) by modern authors, English or foreign, which may be approved by the society.

“4. Publications of the many very valuable essays and hints which are scattered in various miscellanies.

“5. A digest of the theoretical books, arranging each division of an author's works under the appropriate article of the dictionary.

“6. A polyglossary, or table of synonyms of technical words in the different languages of Europe, and in the different counties of Great Britain.”

Such an undertaking, conducted with fairness and ability, will be of extreme value. The names of the architects who have joined it contain representatives both of the classical and mediæval schools.

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My dear Sir.

I enclose to you the two  
plans of the Chapel, which Mr. Pearson  
offers to publish for the Inspection  
of all old Anglians — All the details  
you will see by his note he leaves  
discussion afterwards. I wish I could  
be very glad to assist himself of your  
advice then — At present you see he  
wishes to ascertain the likelihood  
the Town granting the Right of building  
to the Road; & you will be greatly  
pleased, if you could ascertain this in  
more of the Holidays. —

The new Transcript is now fit for publication.  
has forms in it, upon which as a  
provisionary arrangement Persons may sit;

and as you know it is intended mainly  
for the accommodation of old Russians  
you will do me a favour if you will  
send me for an order or orders, when  
you know of any old Russian, who  
wants a place. —

I remain, Dear Sir,

Truly Yours,

C. J. Mudd.

---

Perhaps you will allow me to send  
for the plans tomorrow, as I wish to  
send them to Mr. Doulton.





and as y

Matthew Stephen Eyr

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